



THE OFFICIAL ORGAN OF THE B B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, June 21st.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
COW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
BELFAST.

HIGH-POWER STATION. (Chelmsford)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,
LIVERPOOL, LEEDS-BRADFORD,
HULL, NOTTINGHAM, STOKE-ON-
TRENT, DUNDEE, SWANSEA.

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By Francis Gribble.

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LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times" is 5-11, Southampton
Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd.,
is 1, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times"
(including postage): Twelve Months (Foreign), 15s. 6d.;
Twelve Months (British), 12s. 6d.

Low-Born Songs That Live.

By Sir RICHARD TERRY, Mus. Doc.

(Until a year ago Sir Richard Terry was organist and director of music at Westminster Cathedral. He performed a national service by retrieving from obscurity the works of Tudor composers. He is also the greatest living authority on sea shanties.)

WHEN wireless enthusiasts listened to the sea shanties broadcast recently "from the Albert Hall, I can well imagine that many of them, as they sat in their armchairs with the 'phones on their heads, felt inclined to join in those rollicking choruses. The present popularity of the sea shanty is a good sign, and it shows that many people are becoming tired of "that unrest which men miscall delight"—I mean jazz music—and are returning to the older and simpler melodies.

No one knows how the shanty came by the name. All that is known definitely is that you should not talk about "chan-tries," as some literary landmen do, unless you wish to make any old salt amongst your hearers blush for your ignorance.

Shanties originated in the merchant service. They were sung only in sailing ships that carried passengers and merchandise, never on men-of-war. And they were sung as an accompaniment to work, not in the sailors' leisure time. The donkey engine and steam winch have supplanted the old windlass and capstan; there are no longer any sails to be manipulated. But in the old days all such operations as heaving the anchor, setting and furling sails and the like, were done by hand. Each job had its special shanty. When sails left the seas, and steam blew

away much of the drudgery of a sailor's life, much of the romance left the seas as well.

It is a well-known fact that not so long ago nearly everyone sang at his work. The sailor shanties are amongst the last to die out in this country. Capstan shanties were used for heaving the anchor and similar operations. When setting sails, a halliard shanty was used to help them pull their ropes in rhythm. Cannot you imagine the "long pull" to which this halliard shanty was the accompaniment?

Oh, pity poor Reuben Ranzo!
Ranzo, boys, Ranzo.
Oh, poor old Reuben Ranzo!
Ranzo, boys, Ranzo.

Most of the halliard shanties were quite short, the capstan ones were usually longer, but each had its breezy chorus. Here is a verse from a famous capstan shanty—

Our ship went sailing out over the bar,
O, Rio!
And we pointed her nose for the southern star
And we're bound to the Rio Grande,
Then away, love, away,
Way down Rio,
So fare you well, my bonny young girl,
For we're bound to the Rio Grande.

(Continued overleaf in column 3.)



Sir RICHARD TERRY.

A King's Hand in Church Music.

The "Merry Monarch" and Lively Anthems. By Francis Gribble.

WE are all familiar with the announcement in the Book of Common Prayer that "in quires and places where they sing here followeth the anthem." It has so followed since an early date in the reign of Queen Elizabeth, being the distinctive contribution of Anglicanism to Church music.

The Reformation did not disestablish the musicians when it discarded the Mass. There were some notable musicians in England in those days—amiable men whom it was the pleasant custom of the age to excuse for heresy, when other people were being burnt for it, in consideration of their useful talents. They remained attached to the churches and made their influence felt. The evolution of the anthem resulted. "And, Service concluded, a good anthem was sung," writes the antiquary Strype, in 1500.

A Musical Compromise.

It was—or, at all events, it came to be—a sort of musical compromise. In the Catholic countries of the Continent, Church music was brought, to some extent, under the influence of the opera. The same composers often composed for the Churches and for the stage. Rossini, Verdi, and Gounod are great and glorious examples.

In England, sacred and secular music were regarded as separate arts; and Protestant critics pronounced Catholic Church and cathedral music unduly ornate, some of them even going so far as to style some of it "tawdry and sensational."

One need not join in the dispute. The view taken by anyone who does join in it is sure to depend more on prejudice than on reason. The point to be noted is that the mere hymn, to be sung by congregations in unison, was not important enough for musicians of the calibre of Tallis and Orlando Gibbons, who have been called "the English Palestrina." The choir masters wanted something worthier of their choirs; and so the anthem, with its elaborate technique, was gradually evolved from the simplicity of the psalm, or hymn.

Organ Pipes for Pops of Ale.

It was not, however, evolved without resistance. The Protestants of the Elizabethan age welcomed good music; but the Puritans of Cromwellian times thought of it as an accursed thing. Simple psalm tunes, for them, were "full of the breath of the Lord"; but florid Church music was a device of the Devil to destroy men's souls. They silenced the choirs, dispersed the singers, tore up the music books, pulled the organs to pieces, and sold the pipes for pots of ale. For these things ministered to the "beauty of holiness," and these men held that when holiness was made beautiful, it ceased to be holy.

Then, with the Restoration, came reaction. Charles II. was not exactly a religious man; but he was interested in the arts, and in Church music as one of them. He was, as one of his musicians said, a "brisk and airy prince," and he liked brisk and airy music in churches, as well as elsewhere. Tallis and Orlando Gibbons were not brisk and airy enough for him. He called for "lively" anthems, "with symphonies and crotchets to be played upon viols, cornets and sackbuts in the organ loft."

The Priest and the Composer.

He dipped into the secret service fund to gratify his wishes, and sent Pelham Humfrey, with a subsidy taken from that source, to study in Paris under "Master Lully, of the Grand Monarch's chapel." We see the result in an entry in Pepys's Diary: "To chapel, it being

All Hallow's Day, and heard a fine anthem made by Master Pelham who is come over."

Nor was the merry monarch the only Stuart king who took an interest in anthems. His gloomier brother, James II., also did so. An anthem which specially pleased him was Blow's "I beheld, and lo." He sent Father Petre to compliment the composer on it, which the Jesuit duly did, adding, however, on his own account: "For myself, I think it too long." Whereat Blow rejoined: "That is the opinion of but one fool, and I heed it not." Petre was so angry that he persuaded the King to dismiss Blow from the post of composer to the Chapel Royal; but James himself was in flight from William of Orange before the dismissal could take effect.

Encouraging Brighter Services.

A comparatively dark age in the history of the anthem followed, and lasted for more than a century. The Church compositions of that period, with the exception of Handel's, are described as "solid and respectable, but, in the main, dry and perfunctory." The revival of the art was contemporaneous with the beginning of the Tractarian Movement. It has been suggested that the musicians were inspired by the new doctrines taught by such men as Pusey and Keble; but that theory is not very credible. The encouragement which the clergy then began to give to brighter services, after a long period of slovenliness, must have been a more potent factor; and the improvement, in fact, coincided with a forward musical movement throughout Europe.

So it came about that all our organists began writing anthems; and, as Mr. Dickinson puts it in his "Music in the History of the Western Church," "in this numerous company we find the names of such men as Goss, Bennett, Hopkins, Monk, Barnby, Sullivan, Smart, Tours, Stainer, Garrett, Martin, Bridge, Stanford, Mackenzie, and others not less worthy, who have endowed this choral service with richer colour and more varied and appealing expression."

RADIO FOR HOSPITALS.

THE Daily News Fund to provide wireless apparatus for every bedside in London's two hundred hospitals is making good progress. The wireless manufacturers have come forward generously, and already half-a-dozen hospitals are assured their equipment without any charge to the fund. This excellent example will be followed elsewhere. B.B.C. stations have already done something in this direction. For instance, the Radio Circle of the Plymouth Station has provided five receiving sets to local hospitals and institutions.

On May 27th the Mayor and Mayoress of Plymouth formally installed a loud speaker installation at the Blind Institution, North Hill. During the ceremony, a broadcast message was received from the studio on behalf of the 1,500 members of the Radio Circle, all of whom had subscribed.

WIRELESS AND WALNUTS.

WE recently published a letter from a listener whose pear tree seemed to be adversely affected by its being used to support one end of an aerial wire. Mr. L. W. C. Martin, of 4, Beer Street, Yeovil, Somerset, now writes to describe just the opposite experience. A walnut tree which formerly bore only half a sack of nuts increased its yield eightfold when a wireless aerial was attached to it. But as soon as Mr. Martin dismantled his wireless apparatus and disconnected the aerial from the tree, the production of walnuts declined to about the old average. Mr. Martin asks for an explanation. We confess perplexity, and would welcome suggestions from listeners.

Low-Born Songs That Live.

(Continued from the previous page.)

Generally, there was no connection whatever between one verse and another of these songs, and, of course, the tune is all that is really important. An interesting parallel to these British working songs is the "Volga Boatmen's Song," which was formerly sung in Russia on the banks of the river as the men hauled their weighted boats along like canal barges.

It is only as folk music that I should describe any of these shanties as classics. The tunes are all very beautiful and it is almost a national duty that they should be preserved.

When steamships first made their appearance, music in this country had reached its nadir. Our folk-songs were forgotten, our composers were negligible, and our concertos were generally a hash of second-rate foreign music. In these early Victorian times the "serious" middle classes had their Oratorio, but the so-called "untutored" classes still retained their instinct for song and began to make their own music. These rude composers knew nothing of "cultured" music, but they were masters of that one-dimensional form of music known as melody, and they understood what is best described as "lift"—a form of rhythm to which the masses always react immediately—and the music-hall ditty was the result.

If the music-hall song was sometimes dull and crude, it cannot be called unpleasant, and I would sooner have healthy crudity than suggestiveness. There is more healthy fun in a colicking music-hall song than in any "strictly proper" shop ballad. Such songs as Tosti's "Good-bye" are not one tenth as good, and their sloppy sentimentality nauseates me.

The inner significance of the sea shanty is in the fact that it was the creation of working men during a period when their souls were starved of music. The so-called "cultured" classes had their music and enjoyed it in a smug and self-satisfied way. The "common people" had no use for this complacency, but they had an inherent instinct for song, a sense of rhythm and melody which found its expression in these old shanties.

The composers of these old sea shanties are unknown, but their music lives in the hearts of their old shipmates whose course is almost run. The sailor had a hard life; he was looked down upon as a hard drinking, hard fighting and altogether "common" fellow. But it was this "common" fellow who built up our British Empire and chased our enemies from the sea.

His shanties were despised (by our maiden aunts of the 'sixties and 'seventies) as "low, vulgar songs," but the more cultivated taste of the twentieth century recognizes them as a beautiful folk-music, worthy to rank with that of any other country.

At the headquarters of the B.B.C. in London there is a special organisation for collecting and charting daily reports of conditions of reception throughout the country. Regular reports are received from qualified listeners. Every morning the results of these reports are represented by different coloured flags inserted in a large wall map of the country. The black flags (meaning poor conditions of reception) recently so evident in East and South-East London have now nearly all gone.

Difficulties with Continental interference retain a few black flags in the neighbourhood of Plymouth. North Wales, too, is apt to be multi-coloured; but, on the whole, the predominance of white flags reveals a high average standard of reception throughout the country.

'Ware Atmospherics!

Facts for Every Listener.

EVERY user of a wireless set has had some experience of atmospherics. When you switch on the set on certain evenings there is a confused babel of small crackling sounds, punctuated every now and then by louder noises not unlike the tearing of calico. These disturbances are not of very frequent occurrence in this country; in fact, they are probably not loud enough to spoil the reception of broadcasting on more than half-a-dozen nights in the average year. In some parts of America and in the tropics they are so persistent that wireless reception is always carried out under difficulties.

Millions of Tiny Bodies.

What is it that causes these irritating noises which come every now and then to worry us? If we had eyes that would enable us to see what is really taking place at all times in this atmosphere of ours, we should be aware of constant movement at enormous speeds of millions upon millions of tiny bodies; these are the electrons and the protons, about which Sir Oliver Lodge spoke so interestingly to listeners some time ago.

When the weather is changeable, with sudden large variations in the thermometer and the barometer, the activity of these little particles is very much increased. Some layer of air or some cloud collects an excess of those of one kind; there is an immediate rush by those of the other sort to combine with them. When the combination takes place, there is a connection, and if it happens on a big enough scale, we hear a crackling in our receivers.

Like Wind Among Leaves.

Actually, atmospherics are occurring by the million at every second of the day or night. Most of them are so small that, as a rule, we hear nothing of them. You can detect their presence with your own set by advancing the reaction coil gradually nearer to the one with which it is coupled. At a certain point you will hear a noise rather like the wind blowing amongst leaves. This is caused by tiny atmospherics, and you hear them because the set is in its most sensitive condition.

The biggest atmospheric discharges take place during thunderstorms. It must be remembered that a single lightning flash dissipates an amount of energy vastly greater than that of all the wireless stations put together. Hence, even though no thunderstorm is raging in your immediate locality, or within a hundred miles of you, you may hear atmospherics when you try to tune in. At any moment of the twenty-four hours hundreds of thunderstorms are taking place in various parts of the world. If they are sufficiently far away for our aerials, we hear nothing of them provided that we do not misuse our reaction coils.

Your Sensitive Set.

You may have noticed that on some evenings though broadcast reception is excellent, you are bothered by a roar of atmospherics when you try to receive American stations. This is because you need not—in fact, you should not—come anywhere near oscillation to receive our own stations, but when you try to reach out over the Atlantic, you must get your set into a very sensitive state, and then it picks up interfering noises which would otherwise not be heard.

We cannot tune out atmospherics because they are so powerful that they set our aerials vibrating by shock and are audible on all wave lengths. But we can tune them in, and it is rather interesting to do so. They have a wave length of their own which is generally round about 100,000 metres. By using several large coils wired in series, it is possible to tune in atmospherics so that they are heard not as crackles, but as musical notes.

What Radio Has Taught Me.

By Vincent Lopez, the Popular Conductor.

Although Mr. Lopez has only broadcast once in England, he has endeared himself to millions of listeners in America. He is now on a visit to London, where he and his orchestra are having enthusiastic receptions nightly. In this article Mr. Lopez gives us an insight into the psychology of radio audiences.

I HATE dull music. I want to bring a message of good cheer, to play songs of gladness and innocent frivolity, to be an apostle of *Comus*, the *Merrymaker*. But to be cheerful, a modern conductor has to be dreadfully serious in his quiet moments.

Selection of items for broadcasting purposes is, in fact, no easy matter. Music that is uniformly pleasing on the dance floor, where it is accompanied by colourful settings, has an unfortunate knack of sounding very thin when thrown "on the air," for the appreciation of the audience, the exhilaration of the dance and

When broadcasting I have found that it is advisable to use arrangements that are "full," that is, in the progressions of chords that go to make up the harmony: every note in every chord must be played, or the empty places will stand out more prominently than those notes which are emphasized.



MR. VINCENT LOPEZ

In conducting a number it is often necessary to modify greatly the expression. When the trumpets, which have heavy tonal weight, have a *forte* passage, they must be held down to what would normally be deemed *mezzo-forte*.

Wireless has been invaluable in teaching me what the majority want to hear. While I am a sincere admirer of classical music, I do not consider it appeals to the largest number. Most classical music is too solemn in tone to be very popular, and it is for the popular taste that I cater.

What All the World Needs.

I have the greatest admiration for the splendid music of the Savoy Orpheans; but it does seem a pity that usually one has to wait up until after ten o'clock at night before hearing a few notes of cheerful jazz. Jazz, as a matter of fact, is quite old, instead of being a new invention, as many people think it to be.

There are some authorities on this side of the Atlantic who think of broadcasting only as an educational force. It is an educational force, of course, but the majority of folk do not buy a wireless set in order to be educated.

Wireless has made me realize that a successful band must radiate music that is joyful, not instructive.

In common with literature and other forms of art, wireless programmes are rapidly becoming less informative and more lightly amusing. Letters from thousands of listeners have convinced me that the universal demand to-day is to be cheered, and I feel supremely happy in the thought that my music has supplied, in a small measure, what all the world is wanting.

NOISES FROM ELECTRIC LIGHT WIRES.

ONE often hears queries concerning the mysterious connection which seems to exist between the electric lights in a room and the wireless apparatus installed there. Listeners sometimes find that their reception of B.B.C. programmes is marred by a humming noise in the headphones, an interference which is frequently due to the electric wiring of the room in which they are listening. The interference is irritating enough with a crystal set, and a fifty cycle supply, but on a hundred cycle supply, such as exists in certain towns, it is considerably worse.

There are various house-wiring systems for light and heating, in some of which the insulated conductors are covered with a metal sheath, which is, of course, connected to earth. Recent experiments in an electrical laboratory have made it clear that, for the avoidance of this interference with wireless reception, a metal-covered wiring system has considerable advantages over the unprotected rubber-covered wires.

SONGS YOU OUGHT TO KNOW.

"My Dreams."

THIS is one of Teet's best-known compositions, and it was composed for and sung by Mr. Ben Davies. The words are by Mr. F. E. Weatherly. It will be broadcast from Manchester on June 27th. We publish the words by permission of the publishers, Messrs. Chappell and Co., Ltd.

I DREAM of the day I met you,
I dream of the light divine
That shone in your tender eyes, love,
When first they looked in mine.
I dream of the flow'rs that made me
A path for my longing feet,
I dream of the star that led me
To your chamber window sweet,
To your chamber window sweet.

I dream of the words you whisper'd
In the hush of that magic hour,
With your eyes like the stars above me,
And your heart like an opening flow'r.
I dream of the rose you gave me,
I think of our last farewell,
I dream of the silent longing
That only the heart can tell,
That only the heart can tell.

Alas! Alas! I have lost my star
In a world of glaring light,
And only a few poor ashes
Remain of my rose to-night;
But I dream of my rose
And my star and you
And whether we part or meet
I shall love you the same for ever,
I shall love you the same for ever,
As long as my heart may beat!

the atmosphere are lacking, and appeal is made solely to the ear.

My band consists of eighteen players, each of whom is able to play three distinct instruments, whilst being a specialist with one. The greatest difficulty is to get new, appropriate pieces to play, and I have several men doing nothing other than collect new music for me.

Broadcasting experience has taught me how fond people are of old tunes, and how they love to hum the old songs over again, with their attendant associations.

This led me to originate the idea of playing well-known music with the airs picked out on individual instruments.

Most people remember little but the principal airs. For instance, I played recently some of the music from *H.M.S. Pinafore*. "Dear Little Buttercup" was picked out on the flute, another melody on the saxophone, and so on.

Official News and Views. GOSSIP ABOUT BROADCASTING.

A New Experiment.

THE B.B.C. is doing a number of special experiments, both on the technical and on the programme sides. On the programme side the point which is commanding most attention now is topicality. It is felt that there might be introduced into the talks more features definitely associated with an outstanding event or news item of the day. The chief difficulty is, of course, to make arrangements of this kind conform with the character of programmes as arranged in advance.

It is highly desirable that the programmes should adhere as closely as possible to the form in which they have been published. But their effective advance publication requires that they be prepared about six weeks ahead of the date of performance. Nevertheless, topicality is so important that a certain measure of added flexibility has to be imparted to programme arrangements, even at the risk of increasing the occasions of correction.

Difficulties of the Idea.

Thus, certain periods of programme time are to be allotted weekly to topical subjects which can only be determined on the day in question. This represents a development of the "Man of the Moment" series of weekly talks which were announced recently. Although it is agreed that a good deal should and can be done to impart topicality to programmes, it should be remembered that to attain the ideal in this respect is immensely difficult.

It is suggested, for instance, that the winning jockey of the Derby should broadcast his impressions of the race a few hours afterwards. It is suggested also that whatever happens to be the main subject of discussion in the morning newspapers should be also the subject of a broadcast talk on the evening of the same day.

Topicality versus Censorship.

To avoid controversial issues and to be able to guarantee that the broadcast medium is not used for special pleading or indirect propaganda, the greatest care must be exercised in the censorship of all talks. This tradition is so important that to endanger it in the interests of topicality would not be justified. When, therefore, listeners are apt to accuse the B.B.C. programmes of being remote from current affairs, it should be remembered that the problem is not so easy of solution as appears on the surface.

There is, moreover, a definite agreement with the newspapers which, at least during the period of the present licence, prescribes the limits within which current events may be broadcast. Narrative as such is prohibited. All the B.B.C. is allowed to do is to try to give the atmosphere of contemporary events and occasions.

Lord Jellicoe to Broadcast.

Lord Jellicoe's speech at the Dominion of New Zealand Dinner in London on June 23rd will be broadcast from all stations.

Sounds From the Coal Pit.

The microphone has recently accompanied an aeroplane in flight, has taken noises from under the Thames, and has flirted with the nightingale in the Surrey woods. Next Saturday, June 27th, from 8 to 8.30, it will add to its experiences by taking sounds from the pit of the Nunnery Colliery, near Sheffield. It will be placed in the Park Gate Seam, 750 feet below ground level and one mile from the pit-shaft. The manager of the mine will explain the various noises, which will include the coal cutter, shot borer, explosion of shot, fall of coal, lifting of tubs, noises of trains, and signalling apparatus of the cages. These noises will be S.B. to all stations except Newcastle.

A Whiff of the Sea.

B.B.C. stations are finding that sea programmes are extremely popular. Dundee Station is offering a programme of this kind on July 3rd. Mr. George J. Jeffcock will give rollicking sea songs, and the Station Trio will play the march, "Admirals All," an overture, "Plymouth Hoe," and a Nautical Fantasia, "Life On the Ocean."

Bishop Barnes to Broadcast.

On Sunday, June 28th, the Birmingham Station will have the distinction of broadcasting for the first time the Rt. Rev. the Lord Bishop E. W. Barnes, F.R.S., who will conduct the service between 8.0 and 8.30 p.m., which will be relayed from St. Philip's Cathedral and broadcast from the Birmingham and Chelmsford Stations.

The First Woman Baritone.

Miss Beatrice Telegar, who is believed to be the first discovered woman baritone, will make her first public appearance at London Station on June 20th. Miss Telegar, who is a New Zealander, has a voice of the true male baritone quality, and she uses it with admirable effect.

IMPORTANT.

Since going to Press with the Programme for Thursday, June 25th, and the facing page, we are informed that it may not be possible for excerpts from "No No Nanette," and "The Co-Optimists" to be broadcast in the "Daily Graphic" Charity Concert.—EDITOR.

Special Programme at Liverpool.

On Friday, July 3rd, the Nutgrove Prize Band, conducted by Mr. H. Hill, will broadcast from Liverpool Station. In the same programme Mr. George Hill, baritone, will sing Negro Spirituals. Monologues and character studies will be given by Mr. Pat Williams.

Zulu Songs at Glasgow.

Glasgow Station will give the third of its Empire series on Monday, June 29th. Listeners will be taken by train from Capetown to Johannesburg by way of the Garden Route, Port Elizabeth and Pretoria, through the Orange Free State, the Drakensberg Mountains and Natal. There will be dramatic representations of historical events. Real Zulu songs will be broadcast for the first time in Great Britain.

Midsummer at Nottingham.

A special Midsummer concert will be given by Nottingham Station on Friday, June 26th. Mrs. Ruby Barlow will appear in two playlets. Miss Ida Sargent, soprano, will be supported by the Mikado Orchestra, under the direction of Mr. Frederick Bottomley.

Belfast Visits the Country.

Belfast listeners on Friday, June 26th, will be given a special programme of music descriptive of country scenes and pursuits. The programme will conclude with *Columbine*, a fantasy, by Reginald Arkell.

Education by Radio.

So successful are the bi-weekly school transmissions from Edinburgh that it is hoped to extend them shortly. These transmissions take place on Wednesday and Friday at 3.30. Nearly all the speakers are professors at the University of Edinburgh.

Leeds-Bradford's Birthday.

The Leeds-Bradford Station will celebrate its first birthday with a special programme on Friday, July 10th. The prologue of the programme has been written by Mr. Leslie Bailey, with music composed by Mr. Cecil Moon, the

theme being "The Spirit of '25'." All members of the station staff, including the engineers, will take part. Four song camoes will be given, as well as half an hour of request items.

The whole programme is being arranged by Mr. Cecil Moon, the well-known Yorkshire pianist and composer.

Listeners Help London Stations.

The experiments carried out at King George's Hall, Y.M.C.A., Caroline Street, London, were very successful. On three occasions the London programmes were performed in this hall instead of in the Studio. Listeners were invited to attend, and responded with alacrity. A nominal admission charge of 6d. was levied, and the proceeds handed to the Children's Hospital Wireless Fund. The value of a visible audience was proved beyond doubt.

An Example Worth Following.

All reports agree that the programmes from King George's Hall gained in vitality and brightness.

Moreover, those who attended were most appreciative. A member of the audience at the first performance called the following day at 2, Savoy Hill, and left a guinea for the Children's Hospital Wireless Fund.

A Prize-Winning Quartet.

The Imperial Vocal Quartet, first prize winners at the Blackpool Musical Festival in 1924, will be making their first appearance at the Manchester Station in a chamber music programme on Sunday, June 28th. Each of the members of this quartet—Miss Eilda Roberts, soprano; Miss Lena Griffiths, contralto; Mr. William Venables, tenor; Mr. Frank Nicholson, baritone—have individual prize-winning records. Their programme will include several of Brahms' Gypsy Songs, and two quartets from Liza Lehmann's "In a Persian Garden." On this occasion, also, the "2ZY" Piano Trio—Messrs. Eric Fogg, Don Hyden, and Sidney Wright—will be making its first appearance at the Manchester Station.

Garrick's Musical Farce.

David Garrick's musical farce, *May Day*, which lay forgotten in the British Museum for over a century, proved such a great success when it was revived at the Cardiff Station recently that it has been decided to give a repeat performance of the work on Saturday, July 4th.

Railway Radio.

Several experiments have been carried out in connection with broadcasts of some of the proceedings at the Railway Centenary Celebration at Darlington on June 30th, July 1st and 2nd. It has been found that noises taken from the footplate of an express locomotive travelling at full speed, even when considerably modulated, are so loud as to drown any superimposed conversation and are, indeed, hardly recognizable. Experiments are continuing, however, and a broadcast of considerable novelty is likely to be evolved.

A Link From the Train.

If the locomotive footplate suggestion proves impracticable, attempts will be made from a guards' van immediately behind the locomotive. A broadcast of this kind requires a wireless link from the train.

Moreover, it has to be borne in mind that some noises reproduced literally do not convey the sense of reality aimed at. For instance, several listeners questioned the authenticity of the recent broadcast of the seashore from Plymouth.

PEOPLE YOU WILL HEAR THIS WEEK.



Mr. MILTON ROSENBERG will play Othello in "A Midsummer Night's Dream" on June 23rd. (S.B. to all stations except "SXX.")



Mr. JOSEPH COYNE and



Mr. LESLIE HENSON, These popular actors will entertain listeners on June 25th.



Mr. GEORGE GROSSMITH, will be heard in excerpts from "No No Nancie," on June 25th.



Lady TIANA DUFF-COOPER is to take part in the All-Star Programme on June 25th.



Miss GLADYS DOOPER, who, with other stage celebrities, will take part in "The Daily Graphic" Concert on June 25th.



Miss DINIE HALE will also be heard in excerpts from "No No Nancie" on June 25th.



Miss MARGARET HALSTAN, who is taking part in "A Midsummer Night's Dream" on June 23rd.



Viscountess ASTOR, M.P., will broadcast from Edinburgh on June 21st.



Mr. DAVY BURNABY, the Co-Optimist, to be heard on June 23rd.



Miss HEATHER THATCHAM, who will broadcast (S.B. to all stations) on June 29th.



Miss JOSE DOLLINS will delight listeners everywhere on June 28th.



M. ZACHAREWITSCH (Violinist) will broadcast from London on June 21st.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

RALPH VAUGHAN WILLIAMS.

WE count Dr. Vaughan Williams one of our greatest living British composers. Last month his *Pastoral Symphony* was given the place of honour at the Festival of the International Society for Contemporary Music at Prague, and his *Merciless Beauty* will be sung by Stuart Wilson at the Chamber Music Festival of that Society to be held at Venice in August. He was born at Down Ampney in 1872.

It is difficult, if not impossible, to appreciate the later music of Vaughan Williams without full realization of the fact that it expresses very strongly a definite personality and has great depth, and that it is correspondingly reserved, and not always very clear, so that if one listens superficially or unsympathetically, its significance may be missed, and one may misjudge it as simply awkward or crude. This applies especially to his *Mass*.

HIS MASS.

(SWANSEA, FRIDAY.)

It is essential to understand that this work has practically nothing in common with any music of the last three centuries. It is intended to be sung almost, if not entirely, unaccompanied, and it owes most to the English Elizabethan composers, who brought unaccompanied vocal music to its highest development; but it goes behind them, and has relations with a more "primitive" style than theirs.

Its chief characteristics are (1) That all the "parts," or "voices," are equal in importance, each having definite melody to sing; (2) That its rhythm has little of what we may call the march or dance character, and is rather the rhythm of words, such as one finds in the most elastic poetry; (3) That it does not use the ordinary rigid "major" and "minor" scales which were used, for instance, by Beethoven. It is clear that each of these three characteristics tends to produce *indefiniteness*, and that together they give that suggestion of infinity which is obviously essential in religious music.

The other most important feature is the use of suggestion of Plain-song—the traditional music of the Church, in which the words preserve their own free rhythm.

I. KYRIE (Lord have mercy upon us). The Chorus begins, Altoes starting very slowly and softly. The other voices quietly enter with a similar phrase, in the order—Basses, Tenors, Trebles.

The middle section (*Christe eleison*) is not for Four Soloists.

The final *Kyrie* (Chorus) is much the same as the first, but intensified.

2. GLORIA IN EXCELSIS ("Glory in God in the highest"). For this number, and indeed for most of the *Mass* from here onwards, the Chorus is divided into two four-part choirs.

After the first phrase has been intoned, to Plain-song, by a Tenor, the second phrase, beginning *Et in terra pax* ("And in earth peace"), is sung very softly to wide-spread, eight-part chords.

Then begins "antiphonal" treatment, which is largely used here, i.e., one four-part choir sings one phrase the other answers with the next.

The phrases which begin with *Qui tollis* ("Thou that takest away the sins of the world") are sung by the Soloists, answered each time by the *Miserere nobis* ("Have mercy upon us") of the Chorus.

The words *Cum Sancto Spiritu* ("With the Holy Ghost") are taken up loudly, one after another, by all the eight parts of the Chorus,

and gradually a big climax is built up, ending with a reiterated, cumulative *Amen*.

3. The CREDO starts with the Tenor intoning the Plain-song, *Credo in unum Deum* ("I believe in one God"). The Chorus responds.

The Soloists first enter with *Et incarnatus* ("And was incarnate"), and later, they have *Et Spiritum Sanctum* ("And I believe in the Holy Ghost").

A great climax comes with *Et vitam venturi seculi, Amen* ("And the life of the world to come, Amen").

4. The first part of this, the SANCTUS ("Holy, Holy, Holy, Lord God") is entirely for Chorus. It opens very ethereally.

The FIRST OSANNA (*Hosanna in the Highest*) is mostly antiphonal.

The BENEDECTUS (Blessed is He that cometh) is chiefly given to the Soloists.

The SECOND OSANNA (Chorus) is at first very soft; there is a sudden outburst, ending with a long descending phrase, ALL VOICES IN UNISON (or octaves).

5. AGNUS DEI ("O Lamb of God") is given, as in most good settings of the Mass, as a tranquil, but deeply-expressive ending. It is largely an antiphonal use of Chorus answering Soloists. It is mostly subdued.

PART OF "A LONDON SYMPHONY."

(BOURNEMOUTH, SATURDAY.)

This work was first performed in the spring of 1914. It has since been revised. Its title might well be expected to excite the ingenuity of musical analysts, and some have risen well to the occasion. Mr. Finck, of New York, for instance, says that "Mr. Williams presents the great metropolis musically in a great variety of aspects." He speaks of "old Father Thames," "the gloom of Bloomsbury in the dusk," and "the slums . . . where coster-girls dance their beloved 'Double-Shift Jig'"; and apparently "the final picture presents the London of the unemployed and the unfortunate." Vaughan Williams, however, says that "A better title would perhaps be, 'Symphony by a Londoner,' that is to say, the life of London (including possibly its various sights and sounds) has suggested to the composer an attempt at musical expression, but it would be no help to the hearer to describe these in words."

There are four Movements in this Symphony, of which the First and Third are now to be played.

I.

The First Movement starts with a slow Introduction (which lasts about a minute), gradually emerging from a haze.

After the unmistakable Westminster Chimes (Harp harmonics and Clarinet) we are plunged into the Movement proper, best described by the directions given—*Quick and resolute, very keenly*. This is mostly bustling, complex music, but it is built on many clear, straightforward tunes, all of which have a familiar ring.

III. SCHERZO (NOCTURNE).

Quick, lively. "Scherzo" is an Italian word which means, literally, a jest. In music it is generally used as the title for a playful, light piece, which may or may not be definitely humorous. The addition of the word "Nocturne" here can hardly be meant to suggest anything else than a study of London's night life, and certainly the music bears this out.

N.B. Of *Himself's* Wedding Feast and Beethoven's Choral Symphony, which are respectively to be broadcast from Swansea (Friday) and Glasgow, Aberdeen, Edinburgh and Dundee (Wednesday), the first was described in the issue of *The Radio Times* dated June 5th, the second in that dated April 3rd.

Listeners' Letters.

All letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The Editorial address is 2-11, Southampton Street, Strand, London, W.C.2.

Popularity and Worth.

DEAR SIR,—The voice of femininity has long been denied expression, or has been obsequiously silent on the fashionably controversial subject of wireless, and it follows that we have been exempt from its indulgent patronage or the piquancy of hasty assertion.

So we read Miss Rebecca West's article in *The Radio Times* not unprepared for verbal fireworks of novel hue, fierce intensity, and irresponsible objective, and we were not disappointed. This, so far as the devotees of her literary capabilities are concerned, is admirable, but the sweeping depreciation of the quality of music broadcast is unworthy.

Truly, if many of the orchestral items do emanate from a morgue, then the resurrection is, as might be imagined, supernatural in its living beauty.

I hope that inability to secure broadcasters of overwhelming reputation, as foreshadowed by Miss Rebecca West, will not unduly distress the B.B.C., for they have hitherto shown effective discrimination between popularity and worth, yet ever conscious of the public's partiality for the former.

Yours, etc.,

Bowling, Bradford.

RY. D. FAIRBANK.

Nights of Humour.

DEAR SIR,—I observe that the Bournemouth Station is devoting an evening in the near future solely to matters humorous.

As one who has derived and continues to derive much pleasure and intellectual profit from the programmes, may I suggest that an evening occasionally devoted to one particular class of entertainment or lecture would be a change that would be appreciated not only by myself, but by many others? I would suggest an evening might be devoted by London entirely to humour—mixed humour—preferably dialect humour.

There is a large unexplored field here—Scottish, Irish, Welsh, Yiddish, etc., in addition to which there would be Cockney humour, as well as the colloquial humour from the various shires. Please, however, do not let us have any more of the cheap vulgar American jazz variety, of which we have had a surfeit lately.

Yours, etc.,

London, S.E.

HENRY W. ADLEY.

Sunday Services by Radio.

DEAR SIR,—Whatever changes may be made in the conduct of the broadcast Sunday evening service, please on no account omit the Scripture reading. It adds greatly to the beauty of the service and its omission would be a loss.

The "atmosphere" for the service should be found in the heart of the listener, and I hope that the B.B.C. will continue as in the past.

Yours, etc.,

Farnborough.

JOHN A. STURHAM.

A Help to Listeners.

DEAR SIR,—It would be a great help to listeners if, occasionally, when a programme of serious music, ancient or modern, is being transmitted, instead of giving two or three works, the number were reduced and a competent musician were to give a short talk on one of the works, picking out themes and explaining the form in simple language. This would enormously enhance the interest of listening, and make it much easier for many people like myself to understand and enjoy.

Yours, etc.,

London, W.C.1.

ARTHUR COATES.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

What Is a Condenser?

DEAR SIR,—In the general jubilation that our age has come into possession of the marvels of wireless, people seem to overlook the fact that the tiniest and simplest looking parts of a wireless set are perhaps the most important. I refer to the condensers—little piles of tinfoil and mica packed between a couple of alabs and left to do their work.

All the world has heard of the Hertzian waves and the Marconi system, but can any reader tell me what is a condenser? I am assured that it acts like the mainspring of a clock, and that when someone puts energy into it, this is stored up, and released later when it is needed. On the other hand, we are told it is a sort of tuning fork, and that if your condenser will vibrate at the right speed—a mere 50,000,000 times a minute—you can hear broadcast stations you never heard before.

One of our most distinguished University professors impressed on me the other day that a condenser is an electrical prototype of the machine on the seaside pier on which passers-by pay a penny to exert violence. Great strength rings the bell, and greater strength returns the penny!

On top of all these diets of experts comes the smiling correction that a condenser does not condense at all! The name is a misnomer and a relic of those happy-go-lucky days when a vegetable was called a cauliflower because, forsooth, it looked rather like a flower! So what is a condenser?

Northwich.

ERNEST REUNER.

An Aerial Hint.

DEAR SIR,—My office boy, who lives at Barking, was telling me about his bad reception. I questioned him on his aerial and suggested that he should substitute for his present single wire taken directly from the top of a short pole to a lower window of the house, a twin aerial with two 5 ft. spreaders and a lead-in, erecting a short pole on the eaves of the house, thus to gain extra height, the lead-in being taken to the same window.

He has done so and finds that his reception is now much better than from the old aerial. I think this endorses Captain Eckersley's talk on the subject.

Yours, etc.,

R. CROOKER STENNIS.

Wimbledon Park, R.W.

Broadcasting and Concert-Going.

DEAR SIR,—I have been asked by our Belfast members to convey their thanks to the British Broadcasting Company for so generously giving the concert of April 18th last in aid of our Branch Benevolent Fund.

The sum realized by the concert, which has been placed to the credit of the Fund, is easily the best result obtained during the four years our annual Benevolent Fund concerts have been held.

It was suggested to me by many people that the fact of our concert being broadcast would have a detrimental effect on the attendance. So far from this being the case, the Ulster Hall was practically filled, in spite of the extremely inclement weather, and I must believe that a first-class concert where the prices of admission are reasonably low does not suffer in the slightest degree through being broadcast.

If the concert is a good one, it helps to advertise the next.

Yours, etc.,

W. HANDLEY.

Belfast. (Branch Secretary, Belfast Branch, Musicians' Union).

Winning a Wife By Radio.

The Story of a Modern Knight. By Alfred Heard.

"WHAT a pity it is," remarked the Soprano, pensively, "that the days of chivalry are dead! How picturesque it must have been in the Golden Days, to have seen a gallant knight in full armour, riding through the country with his lady's glove tied to his helmet, anxiously seeking other knights wearing similar tokens!"

"To the end that they might break each other's heads!" said the Baritone, sardonically.

"You don't quite understand the spirit which animated these gentle knights," replied the Soprano, pityingly. "Their object in breaking a lance with each other was to show to the world that they were ready to die in the service of the lady they loved. But Cervantes killed the old spirit of chivalry when he wrote 'Don Quixote'!"

"I am sorry to contradict you," said the Entertainer, "but you are mistaken. The chivalry business is still going strong, although the present members of the old firm wear sports jackets and plus fours instead of chain-mail hauberts and steel kneecaps! The spirit of chivalry is as much alive as ever it was, believe me!"

"Broadcasting was in the mewling and puking stage when I had a call to the microphone—a call so insistent that it would not be denied, accompanied, as it was, by the promise of a substantial fee! At that time I had a partner who, besides being a clever pianist, was as good a man at impromptu gagging as you would find on a day's march to and fro along the corridor leading to the buffet compartment. We had just received the offer of the engagement to broadcast our clever and refined double turn, when my partner fell ill, or, as my charwoman put it, 'took bad with quinsies.' The quinsies made their appearance on the Monday, and we were to thrill the world on the Saturday! What was I to do?"

"Pass the job on to a couple of capable men possessing a post-war repertoire," suggested the Educationist, ironically. "I refer to the Penitential War, of course."

The Entertainer looked vexed.

"Obviously," he continued, "the only thing to do was to find a man of superior mental calibre: a first-class musician, and a fount of wit and humour. You will understand that it was necessary to find my counterpart as nearly as might be, hence the extreme difficulty of my task. I hunted high and low, but the man to fit the job was not forthcoming."

"Friday morning came round, and I was still partnerless. I was just getting up from breakfast when somebody knocked at the door of my flat. Opening the door, I saw a well-set-up young man of pleasing appearance standing on the mat. 'Have I the pleasure of addressing Mr. Mauvers—or—the great Mr. Mauvers?' he inquired, somewhat nervously. Assuring him that his pleasurable anticipations were not ill-founded, I invited him to honour my humble abode with his presence. 'Stop in lively,' was the exact form of invitation I gave, 'and help yourself to one of those cigars, which were a present from Aunt Maria. Now, how can I further your interests, young man?'

"I gather that you want somebody to take your partner's place for the time being?" he said, lighting the cigar.

"You have hit the right nail on the head," I replied, "and if you can recommend anybody really suitable and in a position to begin steady



at once, you will relieve me of considerable anxiety. The engagement to broadcast to-morrow is a very important one, and I have my reputation to consider."

"The young man threw himself back in his chair and pulled away at his cigar. 'Quite,' he murmured, 'quite! I was about to propose that I should take your partner's place to-morrow. I am engaged this afternoon and evening; suppose we run through the stuff this morning?'

"To say that I was taken aback would be putting it mildly."

Why, the young fellow could not have been more than twenty-five! I tried him out and was amazed at his ability. In many ways he reminded me of myself at the same age. He showed remarkable aptness in the difficult art of impromptu back-talk; he had a resonant and musical voice; and he played the piano like a virtuoso. He was very reticent as to his past history, but I gathered that he had sung privately and done a little in the amateur theatrical line, but nothing professionally. Anyway, he was a distinct find, and I arranged with him to turn up for a final rehearsal on the following morning.

"I was looking out of my dining-room next morning and noticed a Rolls-Royce drawing up just beneath the window. To my surprise, my young friend stepped out, raised his hat to somebody inside the car, and gave some instructions to the chauffeur, who touched his cap rather obsequiously, I thought. Being essentially a man of discretion, however, I did not mention the matter during the short rehearsal, and we arranged to meet at the Broadcasting Studio that evening."

"In all modesty, I can only refer to our turn before the microphone as an unqualified success. The Announcer nearly had hysterics, and a well-known Professor, who was giving a talk on 'Worms, and why they turn!' split his sides, and had to be taken to Guy's!"

"I never saw my young assistant again." There was a roar from the Baritone. "The sequel, man, the sequel?"

The Entertainer looked bored. "A piece of wedding-cake, and a simple card inscribed 'With Lord and Lady So-and-so's best wishes.' I learned afterwards that the present Lady So-and-so had refused to marry his Lordship until he had accomplished, for her sake, something that the whole country would hear of! No, Miss Claire, chivalry is not dead yet!"

A CORRESPONDENT sends the following true story. A friend came to see him one night and upon being invited to listen to a broadcast programme refused to do so because, as he put it, "some high brow stuff would be on"—as a matter of fact, the Kreutzer Sonata was being broadcast—but he would listen after the local news at 10 p.m. When eventually the programme switched on again after 10 p.m., the music had just re-started, and after it had finished, the visitor exclaimed: "That is what I call a real jolly tune, something I can enjoy. Why can't we always have some such thing, instead of that dull classical stuff such as was on in the programme earlier in the evening, when I came?"

His host protested that what he had heard was the last movement of the sonata in question, probably played out of turn, and yet the visitor refused point blank to believe that such was the case.

WIRELESS PROGRAMME—SUNDAY (June 21st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 585.

2LO LONDON. 365 M.

Military Band.

3.30-5.30

S.B. to other Stations.

DOROTHY BENNETT (Soprano).
LEONARD GOWINGS (Tenor).
MICHAEL ZACHAREWITSCH
(Solo Violin).

CEDRIC SHARPE (Solo Violoncello).
THE "2LO" MILITARY BAND.
Conducted by DAN GODFREY, Junr.

3.30. THE BAND.

Overture, "The Flying Dutchman" Wagner
DOROTHY BENNETT.

"When Rocks Fly Homeward" Alice Rowley
"The Bell Song" ("Lakme") Debussy
CEDRIC SHARPE.

"Elegie" Massenet
Melody in F Rubinstein-Poppo
"Love in Arcady" Haydn Wood, arr. C. Sharpe

4.0. LEONARD GOWINGS.

"Pleading" Elgar
"The Slighted Swan" (Old English)
arr. H. Lane Wilson

MICHAEL ZACHAREWITSCH.
Concerto in E Minor, Op. 64 (First Movement)
Mendelssohn

THE BAND.
Ballet from "The Lake of the Swans" Tchaikovsky

"Baballage" Gillet
"Evensong" Eustache Martin

4.40. DOROTHY BENNETT.

"Never Sing to Me Again" Rachmaninov
"Pastorale" Veracini

CEDRIC SHARPE.
"The Londonderry Air" Arnold Bax
"Believe Me, If All Those Endearing
Young Charms" arr. C. Sharpe
"Harlequin and Columbine" Woodworth, arr. C. Sharpe

LEONARD GOWINGS.
"Diaphania" Harold Samuel
"Murmuring Breezes" A. Jensen

5.0. MICHAEL ZACHAREWITSCH.

Polonaises in D Wieniawski
"Imagination" M. Zacharewitsch

THE BAND.
Selection, "Reminiscences of Tchaikovsky"
Dan Godfrey

**5.30.—Hymn, "Guide Me, O Thou Great
Redeemer" (A. and M., No. 196).**

Bible Reading.
Anthem, "I am Alpha and Omega" Steiner

Address by the Right Rev. The Lord
Bishop of PETERBOROUGH, D.D.

Hymn, "Before the Ending of the Day"
(A. and M., No. 15).

6.0. DE GROOT

and
THE PICCADILLY ORCHESTRA.

MAVIS BENNETT (Soprano).

Relayed from

The Piccadilly Hotel, London.

S.B. to other Stations.

**10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GEN-
ERAL NEWS BULLETIN. S.B. to all
Stations.**

Local News.

**10.15.—De Groot and the Piccadilly Orchestra
(Continued).**

10.30.—Close down.

5TT BIRMINGHAM. 479 M.

Chamber Music Programs.

3.30-5.30

THE MARY ABBOTT PIANOFORTE
TRIO.

FRANK VENTON (Violin);
HARRY STANIER (Violoncello);
MARY ABBOTT (Pianoforte).
BARRINGTON HOOPER (Tenor).
THE TRIO.

Trio in F Minor, Op. 65 Debussy
Allegro ma non troppo; Allegretto graz-
ioso; Poco adagio; Finale, allegro con
brio.

BARRINGTON HOOPER.

"Requiem" Sidney Hauer
"I Got a Hope" Burleigh
"In Native Worth" ("The Creation") Haydn

MARY ABBOTT.

Nocturne in F Sharp Major
Impromptu in C Sharp Minor
Etude, "Ocean Wave," is C Chopin
Major

BARRINGTON HOOPER.

"The Cloths of Heaven" Donnell
"To My Beloved" ("Don Giovanni") Mozart

THE TRIO.

Trio in B Major, Op. 8 Brahms
Allegro con brio; Scherzo, allegro molto;
Adagio, Allegro.

5.0-5.30.—CHILDREN'S CORNER.

5.30. STUDIO SERVICE.

Hymn, "Hark, My Soul, It is the Lord"
(A. and M., No. 260).

Reading.
Anthem, "The Radiant Morn" Woodward
Religious Address, by the Rev. C. T.
KIRTLAND, St. Margaret's Church,
Ladywood.

Hymn, "Bright the Vision that Delighted"
(A. and M., No. 161).

Radio Fantasy No. 5.

9.0, 10.0.

"SWEET O' THE YEAR."

Written by John Overton.

Music arranged by Joseph Lewis.

Characters:

(In the order of their first speaking.)
Chorus WILLIAM MACREADY
(after Brookshaw (The Oldest Inhabitant)

THE SEXTON PERCY EDGAR
JOSEPH LEWIS
Mother Ruddock (A Reputed Witch)

JOHN OVERTON
John o' Dreams PERCY EDGAR
Jack Birkett (A Village Child)

JOHN OVERTON
Wallum Bent (An Old Shepherd)

PERCY EDGAR
Antony Dervang (The Young Squire)

GEORGE DAMS
Chloris Fairfax, GLADYS COLBOURNE
The action takes place in the village of
Little Wimpole on a May Day evening in
the good old times.

Incidental Music by

THE STATION ORCHESTRA.

**10.0.—WEATHER FORECAST and NEWS.
S.B. from London.**

10.15. THE ORCHESTRA.
"Romance," Op. 5 Tchaikovsky

10.25.—Close down.

CHAPPELL

and

WEBER

pianos are in use at the
various stations of the
B.B.C.

6BM BOURNEMOUTH. 386 M.

DORIS VANE (Soprano).

THE MAYFAIR SINGERS.

THE ROYAL BATH HOTEL STRING
ORCHESTRA.

Musical Director, DAVID S. LIPP.
Relayed from King's Hall Rooms.

4.0. THE ORCHESTRA.

Selection, "The Tales of Hoffmann"
Offenbach
"Barcarolle" Tannhauser

DORIS VANE.

"Reverie Nocturne" F. Schop

THE SINGERS.

"Come, Let Us All A-Maying Go"
Archer

"Annie Laurie" arr. Cantor

"Matrons, Dearest Maiden" di Lurio

"Come, Lassies and Lads"
arr. G. Ballou

4.30. THE ORCHESTRA.

Selection, "Cavalleria Rusticana" Mascagni
"Serenade" Gounod

DORIS VANE.

"The Widow" Goring Thomas

"A Birthday" F. Cavalli

THE ORCHESTRA.

Selection, "Mancos" Massenet

"Romance" Rubinstein

THE SINGERS.

"Spin, Spin" Jung

"Piccadilly's Lullaby" Jacy

"The Auld House" arr. G. Ballou

"Where the Bee Sucks" arr. G. Ballou

5.20. THE ORCHESTRA.

"Poème" Fauré

DORIS VANE.

"Now Sleeps the Crimson"
Petal Roger Quilter

"Love's Philosophy"

THE SINGERS.

"To a Kiss" Heale

"Go, Rose" Heale

5.45-6.0. THE ORCHESTRA.

Serie, "Ballet Egyptian" Lalo

**6.30. CHOIR OF WEST CLIFF BAPTIST
CHURCH.**

Hymn, "In Heavenly Love Abiding"
(Baptist Church Hymnal).

Rible Reading.

The Rev. JAMES BISHOP: Religious
Address.

Anthem, "After the Daylight" (R. H.
Briscoe, Baptist Church Hymnal).

Hymn, "Sun of My Soul" (Baptist Church
Hymnal).

**6.0.—DE GROOT AND THE PICCADILLY
ORCHESTRA. S.B. from London.**

**10.0.—WEATHER FORECAST and NEWS.
S.B. from London.**

**10.15.—De Groot and the Piccadilly Orchestra
(Continued).**

10.30.—"The Silent Fellowship."

10.55.—Close down.

5WA CARDIFF. 353 M.

3.30-5.30.—Programme S.B. from London.

**8.30.—Religious Address by the Rev. JONES
POWELL.**

THE CHOIR OF ST. JOHN'S
CHURCH.

**9.0.—DE GROOT AND THE PICCADILLY
ORCHESTRA. S.B. from London.**

**10.0.—WEATHER FORECAST and NEWS.
S.B. from London.**

**10.15.—De Groot and the Piccadilly Orchestra
(Continued).**

10.30.—"The Silent Fellowship."

10.55.—Close down.

Sunday's Programme.

(Continued from the facing page.)

2ZY MANCHESTER. 278 M.Inaugural Ceremony
of the

Manchester and Salford Motor Lifeboat.

To be stationed at
Douglas, Lake of Man.Relayed from the
Trafford Wharf, Manchester Ship Canal.**2.30 THE MANCHESTER CITY and
SALFORD CITY POLICE BANDS.**
(By kind permission of the Chief Constable
of Manchester and Salford.)**3.30 THE CEREMONY.**Which includes Speeches by
Sir WILLIAM MILLIGAN, M.D., J.P.
The Lady SHEPPFIELD, D.K.E., J.P.
Sir GODFREY HARRING, Bart. (Chairman
of the Royal National Lifeboat Institu-
tion).His Excellency the Lieutenant-Governor of
the Isle of Man, Major-General Sir
WILLIAM FRY, K.C.V.O., C.B.
Lady FRY.And
A Religious Service:Conducted by
The Rt. Rev. The Lord Bishop of
MANCHESTER.

The Rev. Principal GRIEVE, D.D.

The Rev. BERENDT SOLOMON, of the

Great Synagogue, Manchester.

The Hymns will be led by

The United Choir.

Accompanied by the Bands.

Conducted by R. H. WILSON.

8.0—S. G. HONEY: Talk to Young People.**ST. BEDE'S COLLEGE CHOIR.**

Conducted by the Rev. L. MALONE.

"O Bone Jesu" Palestrina

Religious Address by the Rev. J. J.

INGRAM, M.A., of St. Bede's College.

The Choir: "Justorum Animae" Terry

Bible Reading.

The Choir: "Ave Verum" Mozart

9.5—DE GROOT AND THE PICCADILLY**ORCHESTRA. S.B. from London.****10.0—WEATHER FORECAST and NEWS.****S.B. from London. Local News.****10.15—De Groot and the Piccadilly Orchestra****(Continued).****10.30—Close down.****5NO NEWCASTLE. 403 M.****3.30-5.30.—Programme S.B. from London.****8.30. THE DUDLEY MALE VOICE****QUARTET.**

Hymn, "Praise To The Holiest In The

Heights" (A. and M., No. 172).

Bible Reading.

Anthem, "The Songs of the Righteous" Alfred Floyd

Religious Address by the Rev. GEORGE C.

JEFFERYS.

Hymn, "Lead, Kindly Light" (A. and

M., No. 366).

Prayer.

Vesper.

9.0—DE GROOT AND THE PICCADILLY**ORCHESTRA. S.B. from London.****10.0—WEATHER FORECAST and NEWS.****S.B. from London. Local News.****10.15—De Groot and the Piccadilly Orchestra****(Continued).****10.30—Close down.****2BD ABERDEEN. 495 M.****3.30-5.30.—Programme S.B. from London.****8.30. FERRYHILL PARISH CHURCH****CHOIR.**

Psalm No. 143 (Second Version) Vs. 6-8

(Tune: "Loughara").

The Rev. CHARLES M. ROBERTSON,

M.A., Ferryhill Parish Church: Religious

Address.

Choir: Para. 20 Vs. 1-5 (Tune: "Trust").

(Continued at foot of next column.)

HIGH-POWER PROGRAMME.The letters "S.B." printed in italics in these programmes
signify a Simultaneous Broadcast from the station men-
tioned.**5XX 1,600 M.****SUNDAY, June 21st.****2.30-5.30. } Programmes S.B. from London.****8.30-10.30. }****MONDAY, June 22nd.****9.0-11.0.—Programme S.B. from London.****TUESDAY, June 23rd.****9.0-8.0.—Programme S.B. from London.****8.0. THE LUTON RED CROSS BAND.**

Conductor, E. S. CARTER.

LEONARD HUBBARD (Harpist).

PART I.**THE BAND.**

Overture, "Pique Dame" Suppl.

LEONARD HUBBARD.

"Life and Death" Coleridge-Taylor

"The Erl King" Schubert

THE BAND.

Cornet Solo, "Hailstorm" Hummer

(Soloist, A. COUPE.)

March, "British Legion" J. A. Greenwood

8.30. An Hour of**Old English Music.**

VIVIANNE CHATTERTON (Soprano).

HAROLD CRAXTON (Solo Pianoforte).

MURRAY LAMBERT (Solo Violin).

HAROLD CRAXTON.

Rowland } William Byrd—1542-1643

Galliard } Anon.—16th Century

Almond in E Anon.—16th Century

"The King's Hunt" } John Bull—1563-1625

} Harold Craxton

VIVIANNE CHATTERTON.

"Strike the Viol" Purcell

"When Flora Sculds" (Philip/Rosamond)—1601

"Willow, Willow" Anon.

"Phyllis Was a Fair Maid" Anon.

Giles Earle's Song Book—1615

MURRAY LAMBERT.

Sonata in D Minor (Joseph) Gibbs (1699-1788)

Adagio Espressivo; Allemanda (Allegro

modato); Largo sostenuto; Aria con

variazioni.

(Continued from the previous column.)

9.0—DE GROOT AND THE PICCADILLY**ORCHESTRA. S.B. from London.****10.0—WEATHER FORECAST and NEWS.****S.B. from London. Local News.****10.15—De Groot and the Piccadilly Orchestra****(Continued).****10.30—Close down.****5SC GLASGOW. 18 M.****Light Orchestral Programme.****S.B. to Dundee.****2.30-5.30.****THE STATION ORCHESTRA:**

Conducted by

HERBERT A. CARRUTHERS.

LEWIS COWIE (Baritone).

3.30. THE ORCHESTRA.

Overture, "William Tell" Rossini

Ballet Music, "Hérodiade" Massenet

4.0. LEWIS COWIE.

"The Great Adventure" P. E. Fletcher

"My Hope" Rachel Ashford

"A Farewell" Little

4.15. THE ORCHESTRA.

Symphony No. 40 in G Minor Mozart

"In the Stoppes of Central Asia" Berceuse

4.45. LEWIS COWIE.

"Song of the Clock" Hutchell

HAROLD CRAXTON.

A Maske Giles Parvady—1550-7

Pavle's Wharfe } Orlando Gibbons—1583-1625

A Faery Anon.—16th Century

Almond in G Minor } Anon.—16th Century

"Why Ask You?" } Harold Craxton

Two Dance Tunes } Henry Purcell—

Dance in D 1658-1695

Air on a Ground Bass } Harold Craxton

Gigue Thomas Arne—1710-1778

VIVIANNE CHATTERTON.

"The Earth is Clothed in Cheerful Green" 1709

"Golden Strangers Kiss Your Eyes" 1705

"Come, Ladies and Lads" 17th Century

HAROLD CRAXTON.

Allemande } William Croft—1678-1727

Sarabande } Thomas Arne—1710-1778

Minuet } Thomas Arne—1710-1778

Gavotte } Thomas Arne—1710-1778

9.30. BAND PROGRAMME.**PART II.****THE BAND.**

Selection, "Les Huguenots" Meyerbeer

LEONARD HUBBARD.

"An Old Garden" Hope Temple

"To Autumn" Hatten

THE BAND.

Description Piece, "Alpine Echoes" Tremain

10.0—WEATHER FORECAST and NEWS.**S.B. from London.**Mr. A. LLOYD JAMES. **S.B. from Lon-****don.****10.30—"THE BEGGAR'S OPERA" (Act IV.).****S.B. from London.****11.15—THE SAVOY BANDS. S.B. from****London.****12.0—Close down.****WEDNESDAY, June 24th, THURSDAY,****June 25th, and FRIDAY, June 26th.****9.0 onwards.—Programme S.B. from London.****SATURDAY, June 27th.****9.0-8.30.—Programme S.B. from London.****8.30-10.0.—LIGHT SYMPHONY PRO-****GRAMME. S.B. from Bournemouth.****10.0-10.30.—Programme S.B. from London.****10.30-12.0.—THE SAVOY BANDS. S.B. from****London.**

WIRELESS PROGRAMME—MONDAY (June 22nd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 585.

2LO LONDON. 365 M.

- 3.15.—Transmission to Schools: Mr. E. Kay Robinson. "Land Beeties."
- 4.1.—Time Signal from Greenwich. "Poetry and Life" (5), by W. Williamson Webster. Military Band, relayed from the Lake Havasland, Wexley. "Where Woman is the Boss of Burden," by Joan Kennedy.
- 5.0.—An Hour's Dance Music.
- 6.0.—CHILDREN'S CORNER: Music by Auntie Sophie. "Bear Rabbit Tricks Bear Bear." "Some Animal Friends of Mine," by Madeline Collier.
- 6.30.—Children's Letters.
- 6.45.—Music.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
- Dr. J. J. SIMPSON. "Fish Which Cannot Squint." S.B. from Cardiff.
- 7.25.—Music. S.B. to all Stations.
- 7.40.—Topical Talk. S.B. to other Stations.

An Hour of Popular Classics. THE WIRELESS SYMPHONY ORCHESTRA

- Conducted by DAN GODFREY, June.
- 8.0.—Tone Poem, "Finlandia" *Sibelius*
Prelude, "L'Après-midi d'un Faune" *Debussy*
"Valse Gracieuse," from Suite in D Minor *Grieg*
- 8.25.—Symphony No. 4 in E Flat *Gounod*
"Sinfonietta" *Gounod*
- 9.0.—THE LONDON RADIO REPERTORY PLAYERS

"THE LITTLE QUAKER."

Written for Broadcasting by Edgar Wallace

(the famous Story Writer and Novelist).
First Officer HENRY OSCAR
Captain DRELCOURT ODLUM
Second Officer TARVER PENNA
Pilot ASHTON PEARSE
Voice of the Quaker Girl

PHYLLIS PANTING
Scene: Off the Cornish Coast on the Bridge of an Atlantic Liner.

Produced by R. E. JEFFREY.

- 9.25.—CECIL DIXON (Pianoforte) and the Orchestra.

Concerto No. 2 for Piano and Orchestra

Eschmayer
Moderato; Adagio Sostenuto; Allegro Scherzando.

- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Prof. LASCELLES ABERCROMBIE: "The Language of Poetry." S.B. from Leeds-Bradford. Local News.

- 10.10.—SCOVELL and WHELDON

in

A Programme of their
Favourite Synopsized Duet.
S.B. to Cardiff.

- 11.0.—Close down.

5IT BIRMINGHAM. 479 M.

- 3.30-4.30.—The Station Wind Quintet, Tom Osborne (Baritone).
- 4.45-5.15.—WOMEN'S CORNER: Sidney Rogers, F.R.S., "Topical Horticultural Hints—Making the Most of Small Gardens." Gladys Joiner (Soprano).
- 5.15.—CHILDREN'S CORNER.
- 6.0-6.5.—Children's Letters.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Dr. J. J. SIMPSON. S.B. from Cardiff.
- 7.25.—Music. S.B. from London.
- 7.40.—Topical Talk. S.B. from London.

THE EXPERIMENTAL TRANSMISSION

For Amateur Wireless Engineers
will be carried out by the
BELFAST STATION,
11.0-11.30.

THE STATION AUGMENTED ORCHESTRA

Conducted by JOSEPH LEWIS.
SIDNEY RUSSELL (Tenor)
EARLE SPICER (Baritone).

8.0. French and Italian Music. THE ORCHESTRA.

Overture, "The Watercress" *Chabrier*
SIDNEY RUSSELL
Florian's Song *Hodson*
La Chanson de Marguerite *Old French Air*

THE ORCHESTRA.

Petite Suite *Debussy*
EARLE SPICER.
Lungi dal Cielo *Scotch*
Vittoria Mio Cor *Carissimi*
L'Angelus (Old Breton Air) *arr. Debussy*

SIDNEY RUSSELL.

E. Lecciani le Stelle ("La Tosca") *Puccini*
Di Provenza al Mar ("La Traviata") *Verdi*

THE ORCHESTRA.

Dance Macabre *Saier-Saier*

9.0. British Music. THE ORCHESTRA.

Overture, "Nell Gwyn" *German*
"Carillon" (Without Declaration) *Elgar*
EARLE SPICER.
"Glee to Rod, Sweet Muse" *John Lushington*
Song of Mornus to Mars *Hayes*
The Crucible *arr. Broadwood*

THE ORCHESTRA.

Suite, "Four English Dances" *Covent*
EARLE SPICER.
"Dance" *Melish*
"Sands of Dee" *Clay*
"The Crown of the Year" *Easthope Martin*

"The Fisherman of England" *Phillips*

THE ORCHESTRA.

"Processional March" *Maskell*

10.0. WEATHER FORECAST and NEWS.

S.B. from London.

Prof. LASCELLES ABERCROMBIE. S.B. from Leeds-Bradford. Local News.

10.30. Flute and Piccolo Recital

by

ELGAR HUDSON

(of the Hudson Trio).
Flute Solos.

"Le Cygne" *Saint-Saens*

"Hoodoo Chant" *Binsky-Korshak*

THE ORCHESTRA.

"Pierrotta" *Chaminade*

"Saltarello" *German*

"Dance des Satyrs" *La Thiere*

"The Wren" *Dumas*

11.0.—Close down.

6BM BOURNEMOUTH. 366 M.

3.45.—Cookery Talk to Women, by Ada Featherstone. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF. Olive Ostler (Soprano).

5.0.—CHILDREN'S CORNER.

5.30-6.45.—Children's Letters.

6.30.—Music.

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

Dr. J. J. SIMPSON. S.B. from Cardiff.

7.25.—Music. S.B. from London.

7.40.—Topical Talk. S.B. from London.

Popular Orchestral Works

and

Dance Programme.

THE WIRELESS ORCHESTRA

Conducted by

Capt. W. A. FEATHERSTONE.

THE ROYAL BATH HOTEL DANCE ORCHESTRA

Relayed from King's Hall Rooms.

Musical Director, DAVID S. LIFF.

8.0. THE WIRELESS ORCHESTRA.

Selection, "Lilac Time" *Schubert-Clayton*
"Norwegian Rhapsody" *Scandinavian*
"Hoodoo Chant" *Binsky-Korshak*

8.30. THE DANCE ORCHESTRA.

"Il Trovatore" *Long*
"Keep Smiling at Trouble" *Gambler*
"Peter Pan" *Henderson*
"Paradise Alley" *Carlson*
"Me and the Boy Friend" *Musgrove*
"Take a Little One-Step" *Yamamoto*
"Flauto Mania" *Pagoda*
"Kachmir" *Friedla*

9.0. THE WIRELESS ORCHESTRA.

Overture, "Pique-Dame" *Suppe*
Selection, "The Tales of Hoffmann" *Offenbach*

"Cavatina" *Hoff*

"Hungarian Dance," No. 5 *Brahms*

9.30. THE DANCE ORCHESTRA.

"Hoodoo Man" *Brown*
"Totem-Tom-Tom" *Ford*
"Rose Marie" *Jerome*
"Oh, Those Eyes" *Glass*
"Melody of Memories" *Tappan*
"Mamita" *Tappon*
"Honest and Truly" *Bow*
"Poem" *Friedla*

10.0. WEATHER FORECAST and NEWS.

S.B. from London.

Prof. LASCELLES ABERCROMBIE.

S.B. from Leeds-Bradford. Local News.

10.30. THE DANCE ORCHESTRA.

"Symphonia" *Katman*
"Swing Along" *Collard*
"Tea for Two" *Yamamoto*
"By the Lake" *Long*
"June" *Long*
"Mah-Jong" *Reichert*
"Do You Remember?" *Herbert*
"Show Me the Way to Go Home" *King*

11.0.—Close down.

5WA GARDIFF. 353 M.

2.30-3.0.—Organ Recital, relayed from the Capital Cinema.

3.0-4.0.—The Station Orchestra: Conductor, Warwick Braithwaite.

5.0.—"5WA'S" "FIVE O'CLOCK."

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-6.30.—"Teens' Corner: "Artistic Teaspoons."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Dr. J. J. SIMPSON: "Fish Which Cannot Squint." S.B. to all Stations.

7.25.—Music. S.B. from London.

7.40.—Mr. F. J. HARRIES: "George Borrow's Welsh Wanderings."

Music and Mirth.

THE THREE ACES

CONCERT PARTY.

THE STATION ORCHESTRA:

Conductor, WARWICK BRAITHWAITE.

8.0. THE ORCHESTRA:

Selection, "Faust" *Unsung Myddleton*
"The Darkey's Dream" *Loveland*

8.20. THE THREE ACES

in Fun and Frolic.

"What About Some 'Ukulele Blues'?" *Kerr*

A New Company, "Love Limited" *Weston and Lee*

"A Cigarette Song" *Potter and Johns*

A Letter Song, "Dear Matilda" *Potter*

Born "Cross Words" *Potter*

Introducing, "Teddies and Rooty" *West*

Now for "Africa" *Hanley*

8.55. THE ORCHESTRA.

Prelude, "Evo" *Mann*

"Callithide" *Chaminade*

THE CHILDREN'S CORNER.

NEWS FROM THE AUNTS AND UNCLES.

A Man-Hunt In London.

ON Thursday, June 26th, there will be a Man Hunt similar to the one held last year. At five o'clock in the afternoon four Uncles will set out in motor-cars from four different points around London, and will travel to Savoy Hill, arriving there at 8 p.m. A description of the cars to be used, and a general indication of the route to be followed will be announced during the Children's Corner programme of the day before, Wednesday June 25th.

Anyone who succeeds in "spotting" one of the cars and who gives a "thumbs up" greeting will receive a return salute from the Uncle concerned. For members of the Radio Circle there will also be a competition in connection with this Man-Hunt. Four prizes, each to the value of one guinea, will be given for the best description of the cars and their occupants. The time and the place must be given, also the location of the cars. By "best" in this case, we mean completeness combined with shortness.

Aunts and nephews who want to take part in this competition, but who are not yet members of the Radio Circle, should send in their full names and addresses at once, together with a postal order or stamps for one shilling, upon the receipt of which the Badge and Membership number will be sent to them.

A Radio Circle Rally.

It is hoped to arrange for a Rally of Radio Circle Members, in each of several districts, on Saturday afternoons during July and August. If it is possible to carry out this plan, some suitable meeting place will be chosen and a party of Aunts and Uncles will journey thither to meet members of the "2LO" Radio Family. Perhaps a receiving set will be brought as a prize. Arrangements can be made, the Children's Corner programme for the day will be transmitted from the Rally by means of special apparatus.

The first district to be visited in this way would be the one which has the largest number of Members, so it is "up" to everybody to work hard to increase the membership of his (or her) own district.

A Verse-Speaking Choir.

Following on the success of the play, *The Moon Path*, presented by members of the Dundee Happy Radio Circle, Auntie Jean is arranging a Verse Speaking Choir. The Choir will be trained to speak verse correctly and in unison, and to take up one or two little items with question and response.

A "Pixie" In Australia.

A letter has been received from a new member of the Birmingham Pixie League far away in Australia. She lives at Wangella, Kilkenny, and says she will have no difficulty in keeping the rules because she loves the birds and flowers so much. The first rule will keep itself, for it never snows there and the sun always shines both in winter and summer. The trees are always green and so the birds have plenty of food. There are also many beautiful birds, blue and green parrots, white cockatoos, an emu which fly around every day among the flowers.

She lives in the Bush for miles from school, which she rides every day by herself on a tall black horse. There are no houses on the way and she has to pass a big wide creek or river and after a storm it is not safe to cross at a ford.

Sometimes she rides on "Bon Doone" to drive the cattle to be dipped. She has no picture houses, she said, but has instead a banana plantation, orange trees, also paw paw, mango and peach trees; while in summer she goes to gather grapes, water-melons and many other kinds of strange fruits which do not grow in England.

She hopes to listen some day to the Children's Corner from Birmingham, and wishes to be

remembered to all the Pixies from her home in the Australian Bush.

Tales of the Open Country.

Every Thursday, from 6.15 to 6.30, Nonsal takes the Leeds Bradford "Tees" for a walk in the country, some weeks setting off from Leeds and other weeks from Bradford.

They examine the birds, trees, and flowers and scenery on the ramble, every talk being an actual walk which Nonsal himself has taken. Sometimes he strays right across the Atlantic and takes them for rambles in Canada and describes various interesting treks he has been across the prairie.

Should Girls Play Cricket?

A heated controversy has been aroused at Liverpool by a chance remark made in the Children's Corner by Uncle Toby to the effect that cricket is not a game for girls. So Auntie Muriel suggested that the question should be debated in the Corner one day, and on Wednesday, July 1st, four members of the Radio Circle (two boys and two girls) will argue the case before the microphones, and then the vote of listeners will decide whether girls should or should not play cricket.

A Charity Concert For Children.

A Saturday afternoon concert for children has been arranged by the Edinburgh Station and this will be held from 4.30-6.0 p.m. at the Synod Hall, Edinburgh, and will be broadcast. The concert is in aid of the Home Holiday Homes for Children, the Patron of which is the Lady Provost of Edinburgh, Lady Strath.

Admission to the hall will be free, but listeners have been invited to send clothing, food and other gifts which will be auctioned and knocked down to the highest bidder, the money going to the Homes. These Homes have been set up in a healthy spot in the country near Edinburgh with the object of providing a holiday for poor children in the city.

THE INSECTS' TENNIS MATCH.

By LANGFORD REED



Mr Dragon Fly called out "Fifteen, love."

THE two best players among the lady members of the Insectville Tennis Club were Miss Louglegs (daughter of Daddy Longlegs, Esq.) and Grace Grasshopper, which I suppose, was only to be expected for they

are most active. So jealous did they become of one another that a tournament was arranged between them to decide which should be the lady champion of the club. Mr Dragon Fly, the strongest creature in Insectville, and the best gentleman player in the club, consented to act as umpire.

A brand new court, nearly a foot in length, was prepared and after the Caterpillar family had nibbled the grass till it was, nowhere, higher than a Ladybird's ankle, ten of the fastest and bravest Woodlice in Insectville tucked themselves into balls, in the sunny and

ingenuous way these queer insects can, and were then rolled about by Beetles all over the tennis court till it was as smooth as a baby's head, or nearly so. Then Sammy Snail crawled along and marked it ready for use.

Meanwhile, Mr. Garden Spider spun a new net and fixed it in position between a couple of old matches which had been set up as posts. And I must tell you about the racquets and balls. The former were cut from sun-dried leaves, with the stem as handle, and the latter consisted of seeds brought from the Vegetable Garden.

The day of the tournament arrived at last and the supporters of the two champions gathered in great force. The weather was bright and fine and the court in perfect condition, and there seemed every prospect of a keen and enjoyable game.

Unfortunately, however, insects are poor sportsmen, they do not play fair, as you can see when Susan Longlegs served, she put no more than seven out of her eight feet on the court and claimed that this was in accordance with the rules of tennis which insist that one foot must be outside the back crease. After an angry dispute, in which the friends of both parties joined, it was settled that all players with eight feet must keep at least half of them outside the court when serving the ball.

"What happens when I play?" asked the umpire.

You don't play, retorted the Dragon Fly at least not in any club which can claim me as a member. Fifty pairs of feet tramped down the court at a time is much too much of a good thing.

"It's a shame!" grumbled the Centipede. "I've bought my tennis shoes all ready to begin playing next week, and now I shall have them on my hands."

Then you'd be able to wear them as gloves, suggested the Dragon Fly, who fancied himself as a wit. All the other insects, who were anxious to keep in his good graces, laughed at this poor joke and good humour was restored.

But alas! no sooner was the first point scored, by Susan Longlegs, than another row occurred. This was because Mr Dragon Fly looked towards that young lady and called out "Fifteen, love," which, as you know is the name of a point in tennis. But Mrs. Dragon Fly, who was of a jealous disposition, thought her husband was trying to be affectionate to another and not only boxed his ears, but called Miss Longlegs a minx. The quarrel that followed was more serious than the other and as all the insects joined in, the court was soon covered with a crowd of angry creatures abusing one another at the top of their voices.

They made such a noise that they attracted the attention of a pair of hungry sparrows who were passing overhead. They swooped down and almost before you could have said "knife, or, at any rate, "knife, fork and spoon," about half the members of the Insectville Tennis Club had resigned, by which I mean that the sparrows had them for lunch.

So the club came to an end through lack of support. It was a great pity, but the members had brought the disaster on themselves by their quarrelsome dispositions and their lack of sporting instinct.

THE STATION SYMPHONY
ORCHESTRA:
Conductor, WARWICK BRAITHEWAITE

WIRELESS PROGRAMME—WEDNESDAY (June 24th.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

THE ORCHESTRA

No. 2 and 3 from "Lara"

10.00 Pagnoni "L'opéra de
Noble JONIE FEARON
Sylvia DENNIS NOBLE

THE ORCHESTRA

1. "The Front" Pagnoni "L'opéra de
Sylvia "Santana and Dondah," Act II

Deliahs "CONSTANCE WILLIS
Sylvia HERBERT THORPE

1. "The Front" Pagnoni "L'opéra de
Sylvia "Santana and Dondah," Act II

Deliahs "CONSTANCE WILLIS
Sylvia HERBERT THORPE

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Sylvia "Santana and Dondah," Act II

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Sylvia "Santana and Dondah," Act II

Deliahs "CONSTANCE WILLIS
Sylvia HERBERT THORPE

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Sylvia "Santana and Dondah," Act II

Deliahs "CONSTANCE WILLIS
Sylvia HERBERT THORPE

1. "The Front" Pagnoni "L'opéra de
Sylvia "Santana and Dondah," Act II

Deliahs "CONSTANCE WILLIS
Sylvia HERBERT THORPE

Scene III
Soprano (Song) "Here By The Sea"

Comedian and Soprano, "You Lead To
Lala Me Bay"

Juvenile Lead (Song), "Sylvia"

Quartet, "Happy Bay"

Comedienne (Song) "Sally's Come H"

Scene IV
The Island of Emarie

Scene V
The Island of Emarie

Scene VI
The Island of Emarie

Scene VII
The Island of Emarie

Scene VIII
The Island of Emarie

Scene IX
The Island of Emarie

Scene X
The Island of Emarie

Scene XI
The Island of Emarie

Scene XII
The Island of Emarie

Scene XIII
The Island of Emarie

Scene XIV
The Island of Emarie

Scene XV
The Island of Emarie

Scene XVI
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22Y MANCHESTER. 378 M.

5.05.30.—Broadcast for Schools (3.0) No
talk (3.15) Miss Reynolds

5.10.00.—Band of H.M. Life Guard
By kind permission of Col

5.10.50.—Lieut. H. Eldridge Relayed from
the Municipal Gardens, Southampton

6.04.10.—Harold Fletcher (Baritone)

6.05.15.—Talk to Women

6.30.—Children's Letters

6.45-6.55.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Air Commodore T. L. WEBB BOWER
S.B. from London

7.30.—Royal Horticultural Society Bulletin

7.35.—Mr. W. F. BLETCHER, Examiner in
Spanish to the C.L.C.L., Spanish Talk

"22Y" Presents
The 4th Edition of

"The 140 Series"
Scene I

8.0.—Juvenile Lead and Chorus in a Novelty
Song

Juvenile Lead (Song) "Loveland"

Quartet, "Peacock Parade" Michael Head

Soprano and Comedian (Duet) "I
and Shooes"

"Shopping" Daisy McGough

Scene II

Comedienne and Juvenile Lead (Duet),
First Me, Then You"

Comedian (Song), "It Must Be Trying To
Be Mad" "Who's Hooper" "Talbot"

Quartet, "Boys Me" "Wally"

Juvenile Lead (Song), "Secrets"

Allen, Campbell Conolly
Lh. Lm. He Slow" Evans
Herbert D. Sargent

5NO NEWCASTLE. 403 M.

3.45.—Orchestra, relayed from Fenwick's Ter
race Tea Room

4.45.—James Mark (Violin), London Pa
5.15.—CHILDREN'S CORNER

6.0.—Scholars Half Hour The Story of Sir
William Bannock, by Mr E. J. Williams,
B.Sc.

6.20.—Farmers' Corner: Mr H. C.
Agricultural Research

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Air Commodore T. L. WEBB BOWER
S.B. from London

7.25.—Music S.B. from London

7.35.—Royal Horticultural Society Talk

7.40.—Miss A. E. HORNMAN S.B. from
London

GERTRIE DE JOHNSON (Soprano)
WILLIAM HENDRY (Baritone)

THE STATION ORCHESTRA
Conductor, EDWARD CLARK

8.0.—WILLIAM HENDRY

Recit., "Can This Be Real?"

Aria, "Oh, Lullaby"

Comedienne, "The Who on Wen"
part of Ravens

8.10.—THE ORCHESTRA

March from "Aida"

8.20.—GERTRIE DE JOHNSON

Super Vortente "Un Ballo in Mas
chera"

Mus. Duette Amiche "I Vespri Sic
li"

8.30.—WILLIAM HENDRY

Recit., "The Last Farewell"
I Bid Thee

Aria, "Tortured and Toru"
with Suffering

2BD ABERDEEN. 495 M.

3.30-5.0.—Scottish Air Group The Wireless
Orchestra Both Donald (Soprano)
Felicity Types

5.30-6.0.—CHILDREN'S CORNER

6.30.—THE WIRELESS ORCHESTRA
Concert Vases

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Air Commodore T. L. WEBB BOWER
S.B. from London

7.25.—Music S.B. from London

7.40.—The Rev. Mr. I. S. MOWAT, B.Sc.,
on "Things That Matter: Solitude."

8.0-10.0.—Programme S.B. from Glasgow

10.0-11.0.—Programme S.B. from London

5SC GLASGOW. 422 M.

11.30-12.30.—M.L.T. (M.L.T. Union)

3.0.—Broadcast to Schools

4.0.—The Wireless Quartet Ima Ferguson
(Soprano)

4.45.—WOMEN'S HALF HOUR
Leonard on "Fiducia"

5.15.—CHILDREN'S CORNER

6.0-6.5.—Weather Forecast for Farmers

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Air Commodore T. L. WEBB BOWER
S.B. from London

7.25.—Music S.B. from London

7.40.—Mr. D. E. MUNRO, M.A., LL.B.
Secretary for Scotland

Beethoven Masterpieces

S.B. to Aberdeen Edinburgh and Dundee

THE STATION SYMPHONY

ORCHESTRA

Conducted by

HARBERT A. CARRUTHERS

DAISY KENNEDY (Violin)

THE STATION CHORUS

8.0.—THE ORCHESTRA

Overture, "Leonora," No. 3 in G.

8.15.—DAISY KENNEDY

Concerto in D Major, for Violin and
Orchestra

8.45.—THE CHOIR AND ORCHESTRA

Symphony No. 9 in D Minor (Chorus)

9.45.—DAISY KENNEDY

Violoncello, "Romance"

10.0-11.0.—Programme S.B. from London

Owing to frequent changes of wave-lengths and times of transmission, absolute accuracy cannot be guaranteed but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to British Summer Time.

[illegible]

T T Ad N
 4 p.m., Con daily.
 Radio TUE LIVE 500 hrs, 2 hrs 10 min, 10:00 (hr)
 News, 4:45 p.m., English talk
 Sat and Sun.

[illegible]

NEESLA. 414 m 11 kw. 1.
 11 13 m. 5000 Sph. Weather. 12.0. Gas, (dry)
 Mine Service Sph. 14.50. Value Tine 3g (Sph.)
 Weather. Much better. 14.50. Value 4g. (week
 days), News, Weather 3 p.m. News, 4 p.m. (Hud)
 (Sph.) 5 p.m. and 7 p.m. Los Angeles 10.0
 (Hud) and (Wed). Radio (Thu. 1.30) p.m. the
 Winner Time 3g, News, 5.45 p.m., Daily in
 Time.

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Sailed Cts. (cont.) I.O., Markets. News
Hrs. Hour Sun 12 O'Clock daily 12:00

(Wed.) O.G., Markets, Stock Exch.
Sun. 12:00 p.m. Sun. of Opera. Weather
Cont. Charot. of Banco nos daily

6 a.m. Sacred Con. (Mon., Markets (Wed., Sat)
10.5. Cause Time Sig. Weather. News, 4 p.m.
Markets 12.0. Con. 7.30, Let. 8 p.m., Con. on
News. Weather News. Hand (17).

10:00 AM - 11:00 AM: Stock Exchange
 11:00 AM - 12:00 PM: Lunch
 12:00 PM - 1:00 PM: Tea
 1:00 PM - 2:00 PM: Lecture
 2:00 PM - 3:00 PM: Lecture
 3:00 PM - 4:00 PM: Lecture
 4:00 PM - 5:00 PM: Lecture
 5:00 PM - 6:00 PM: Lecture
 6:00 PM - 7:00 PM: Lecture
 7:00 PM - 8:00 PM: Lecture
 8:00 PM - 9:00 PM: Lecture
 9:00 PM - 10:00 PM: Lecture
 10:00 PM - 11:00 PM: Lecture
 11:00 PM - 12:00 AM: Lecture

11:00. Lec. (Cup (Sun)); 3 p.m. Time Sig. News
Weather. 8:30 p.m. Markets. 4 a.m. Orb. (Sun.)

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DR' BOKLE- 265 m. (1 1/2 km)
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MAGN.

ABERDEEN	15	Edinburgh Street	Telephone No. 2295
BELFAST	34.	Loughshak Street Belfast	2870-1
BIRMINGHAM	185.	New Street	Midland 288-14
BRISTOL	22	Radcliffe Road	3460-1
CARLISLE	19.	Paik Place	7311-5
GLASGOW	2	Rhyndwood Square.	Douglas 182-3
LONDON	2	Sevey Hill, W.C. 2	Regent 6727
MANCHESTER	Orms	Buildings, The Pharmacy	City 7636-1
NEWCASTLE	24.	Elton Square	Central 5865
REGLY			
EDINBURGH	79	George Street	Central 5687
GLoucester	76-27	Hindley Lane	Central 6178
LIVERPOOL	85	Liver Street	Dock 5018
PLYMOUTH		Athenian Chambers,	
		Archenian Lane	2283
REDFIELD	Carl	Chambers, Castle Street,	
		Central 4799	
LEEDS-BRADFORD	Carlton Chambers,	Boothgate	
	Street, Leeds.		7813.
STOKE-ON-TRENT	Majestic Buildings,		
	Stoke-on-Trent	Ranky 1973	
NOTTINGHAM	4, Brindley Smith Lane,		
	Nottingham Q944 and 6045		
DUNDEE	1, Lubbock Road	Dundee 6209	
SWANSEA	Orford Buildings, Orford		
	Street	Dundee 1103	
Power: - "E.X.	25 KW	Class 3 KW	
	Relay: 200 Watts		

10.000 to 12.000 pairs. Stock built. Nests in 500 m.
A pair. Com. Nests and eggs on 500 m. (Tue, Thu,
and Sat.)

ROME 180—25 m. 10.30 a.m. Sarrera Cuni (Bnly), 1 p.m. News 12)
4 p.m. Children Block Match, New
p.m. Cuni, News, Dancs, 9.15 p.m. E-p m
MILAN 2 10.30 a.m. Sarrera Cuni (Bnly), 1 p.m. News 12)
4 p.m. Children Block Match, New
p.m. Cuni, News, Dancs, 9.15 p.m. E-p m

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NORWAY.

WARSAW (PTL)—POLSKA (P) 100.1.
8 p.m. CON. News. Warsaw

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SPAIN.

LADRID (EALJ)—592 m. (1 kw.).
Middling. 7 p.m. Time 52. Con. 14.
M. 1000 w. 4. 5. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834.

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STATION:
SYDNEY 2200-0400 HZ (F) - 1,200 m (1 hr).
PULSED (W) 1,250 m.
WIDE BAND (W) 1,200 m.
1,200 m. 1,200 m. 1,200 m. 1,200 m.

XCO-381 m. Oakland Cal.
XFA-719 m. Waco on New Brunswick
W-306 m. Springfield Mass.
WIV-280 m. Schenectady N.Y.
WJL-405 m. New York City
WA-388 m. " " and Haverhill, Ma.
WV-388 m. " " " " " "

WIRELESS PROGRAMME—THURSDAY (June 25th.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 525.

2LO LONDON. 365 M.

10-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

In honour of
The Rt Hon The EARL OF READING,
at the Hotel Cecil
by the British Indian Union
and in North India.

2.0. H.R.H. THE DUKE OF CONNAUGHT
(Chairman), will propose the health of the
Earl of Reading.

H.B. THE MAHARAJAH OF JHODPUR
will propose the health of the Chairman.
5-5.34.—Transmission to Schools: Mr. J. C.
Stobart and Mr. R. F. Jeffrey, "Shakespeare's Minstrels"—Lear.

5.34-5.50.—"The Play and Players at
Wimbledon (I)" by Eileen Houston.

5.50-6.00.—"CHILDREN'S CORNER: Piano Solos
by Ivy Herbert, "The Bearded Fig
Tree" A Zoo Story by L. C. M. of the
Theatre Club.

6.00-6.15.—Market Prices for Farmers. Fortnightly
Bulletin of the Ministry of Agriculture.
S.B. to all Stations.

6.15-6.30.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and 1ST
GENERAL NEWS BULLETIN S.B.
to all Stations.

All Star Programme.
Provided by
"THE DAILY GRAPHIC"
and
Associated Newspapers
for the London
THE INFANTS' LOST IT!
WBS. MINSTER
(S.B. to all Stations.)

7.15-10.15

JOSE COLLINS (Soprano)
Dinah GILLY Operatic Baritone

GLADYS COOPER.
Lady DIANA DUFF COOPER.
HENRY ARNOLD

HEATHER THATCHER
and
LESLIE HENSON

8.0-8.30 (approx.)
"The Co-Optimists."
Relayed from
The Hippodrome, Portsmouth
ANITA ELSON
GILBERT GILDS
STANLEY HOLLOWAY
AUSTIN MELFORD
WOLSELEY CHARLES
MELVILLE GIDEON

DAVY BURNABY

8.45-10.15 (approx.)
Scenes from
"No No Nanette."
Relayed from

Palace Theatre, London
JENNIE HALL
IF NEBEC NE
JOSEPH COYNE

And
GEORGE CROSSMITH
Including the Songs: "Tea for
You Can Dance With Any Man" and
I Want To Be Happy

10.15 (approx.)—WEATHER FORECAST and
2ND GENERAL NEWS BULLETIN
S.B. to all Stations. Local News.

10.30 (approx.)
THE SAVOY ORPHEANS
and
THE SAVOY HAVANA BAND

Relayed from the Savoy Hotel, London
S.B. to all Stations.

11.30.—Close down

5IT BIRMINGHAM. 479 M.

3.30-4.30.—The Station Piano-forte Quartet
Constance White (Contralto).

4.45.—WOMEN'S CORNER: Mr. G. F. J.
Bryington ("Chanticleer"), "Chickens
and Ducklings in Midsummer." Edith
Freeman (Contralto).

5.15.—CHILDREN'S CORNER

6.0-6.5.—Children's Letters.

6.40-11.30.—Programme S.B. from London

6BM BOURNEMOUTH. 386 M.

3.45.—Talk to Women. London Papers by
Anne Farrell Watson. The Wireless
Orchestra, Conducted by Capt. W. A.
Featherstone.

4.30-5.00.—CHILDREN'S CORNER, Songs and
Stories.

5.30-5.45.—Children's Letters.

6.0-6.30.—"The Little Heart Memory"

6.40-11.30.—Programme S.B. from London

5WA CARDIFF. 353 M.

3.0-4.30.—Ronald Chivers (Vocalist). The
Station Orchestra. Conductor, Warwick
Brathwaite

5.0.—"SWAS" "FIVE O'CLOCK"

5.30.—CHILDREN'S CORNER

6.5.—"The Letter Box."

6.15-6.30.—"Teens' Corner: Sports and Recreations"

6.40-11.30.—Programme S.B. from London.

2ZY MANCHESTER. 378 M.

11.30-11.45.—Concert by the "2ZY" Quartet
1.4.—Transmission to Schools. Mr. E. G. Green
Choice of Employment—(3) Who
Employment Bureaux are

4.30.—Concert by the "2ZY" Quartet. Mr.
J. H. Green. Talk to Women.

5.30-6.00.—CHILDREN'S CORNER: Mr.
Starkie (Soprano).

6.40-11.30.—Programme S.B. from London

5NO NEWCASTLE. 403 M.

11.30-12.30.—Ellis Tomlinson (Vocalist). Edward
Hard (Baritone). Songs from the
Revue.

3.45.—Mr. Moses Horitz. Lullaby Recital with
Florence Horitz (Soprano).

5.0.—CHILDREN'S CORNER

6.25.—Mr. L. E. Gibson. B.A. French Talk

6.40-11.30.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Orchestra. Reginald
W. Wood (Bass). Feminine Topics

5.30-6.0.—CHILDREN'S CORNER: Auntie
Christie, "The Gnomes and the Fairies
in Dreamland" (2)

6.15-6.30.—Boys' Brigade News Bulletin: M.
A. S. Anderson, Battalion Quartermaster
on "Camp from the Quartermaster's
Standpoint."

6.30.—Gramophone Music

6.40-11.30.—Programme S.B. from London.

5SC GLASGOW. 422 M.

2.30.—An Hour of Melody.

THE WIRELESS QUARTET

EARL E. SPICER (Baritone)

4.45.—WOMEN'S HOUR: Mrs. H. H.

Taylor (Soprano)

5.45.—CHILDREN'S CORNER

6.0-6.5.—"The Little Heart Memory"

6.40-11.30.—Programme S.B. from London.

EVENTS OF THE WEEK.

SUNDAY, June 21st.

LONDON, 2.30. Military Band.
LONDON, 8.0.—De Groot and the Piccadilly Orchestra.
BIRMINGHAM, 9.0. Radio Fantasy.
No. 5, "Sweet o' the Year"
MANCHESTER, 2.30. Inaugural Ceremony of the Manchester and Salford Motor Lifeboat. Relayed from Trafford Wharf

MONDAY, June 22nd.

LONDON, 8.0. Popular Classics and Drama.
BIRMINGHAM, 8.0. A Programme of French and Italian Music.
MANCHESTER, 8.0. Light Classical Music and a Play.
NEWCASTLE, 8.0. "Trilby."
GLASGOW, 8.0. Verse and Song

TUESDAY, June 23rd.

ALL STATIONS, 8.0. "A Midsummer Night's Dream" (Shakespeare)
ALL STATIONS, 10.30. "The Beggar's Opera," Act IV Relayed from the Lyric Theatre, Hammer-smith.

WEDNESDAY, June 24th.

LONDON, 8.0. Water Music.
ALL STATIONS, 10.35.—A Harp Recital by SALZEDO.
BIRMINGHAM, 8.0.—An Hour with Sir Henry Bishop.
BOURNEMOUTH, 8.0.—Ballads and Scenes.

CARDIFF, 8.0.—Operatic Ensembles.
MANCHESTER, 8.0. The 4th Edition of "The 730 Revue"
NEWCASTLE, 8.0. Verdi and the Play "Christopher Columbus"
GLASGOW, 8.0. Beethoven Masterpieces.
BELFAST, 7.34. Symphony Concert.

THURSDAY, June 25th.

LONDON, 2.0. Speeches by H.R.H. The DUKE of CONNAUGHT, H.R.H. The MAHARAJAH of JHODPUR and the Rt Hon. the EARL of READING, at a luncheon at the Hotel Cecil.
LONDON, 8.0. "Daily Graphic" Concert. S.B. to all Stations

FRIDAY, June 26th.

LONDON, 8.0. Quartet, and Variety
BIRMINGHAM, 8.0. An Hour with the Classics.
CARDIFF and SWANSEA, 8.0.—6th Aberystwyth Festival Music
MANCHESTER, 8.0. Chamber Music and Songs.
ABERDEEN, 8.0. Light Opera and Musical Comedy.

SATURDAY, June 27th.

SHEFFIELD, 8.0. Transmission from a Coalmine S.B. to other Stations.
BOURNEMOUTH and "5XX," 8.32. Light Symphony.
ABERDEEN, 8.30.—Scottish Night.
BELFAST, 7.30.—Popular Concert.

WIRELESS PROGRAMME—FRIDAY (June 26th.)

The letters "S.B." printed in italics in these programmes signify a **Simultaneous Broadcast** from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 585.

2LO LONDON. 365 M.

11.20. Time Signal from Greenwich. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

3.15. 4. 5. 6. 7. 8. 9. 10. 11. 12. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

4.0. "The Experiences of Peterkin" by Constantine Gwynne. Dances: "Dance of the Captain" from the Capital Theatre, 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

5.0. At Home Dance Music.

6.0. CHILDREN'S CORNER. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

7.0. The Weather Forecast and News.

8.0. Percy Scholes. S.B. from London.

9.0. Music. S.B. from London.

10.0. Hilda and Hippisley Barnes. S.B. from London.

11.0. The Station Orchestra.

12.0. May Blith.

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5TT BIRMINGHAM. 479 M.

3.40-4.30. Lofelia Picture House Orchestra.

James Howell's Party.

4.30-5.00. Lofelia Picture House Orchestra.

James Howell's Party.

5.00-5.30. Lofelia Picture House Orchestra.

James Howell's Party.

5.30-6.00. Lofelia Picture House Orchestra.

James Howell's Party.

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WIRELESS PROGRAMME—SATURDAY (June 27th.)

The letters B.B. printed in italics in these programmes signify a Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 585.

2LO LONDON. 365 M.

4.0.—Time Signal from Greenwich. Concert: The "2LO" Octet, Cecil Butt (Baritone), Dora Ingleson and Claude Pagnum (Duets), Harry Gibson (Entertainer). "How to Choose a Chair," by Capt. Edward Gregory (A play of "The Art and Craft of Homemaking") A Garden Chat by V. G. B. R. I. S.

6.0.—"HILLARY'S CORNER." "The Court Court Post." Music by the Octet. Selected Items by Children.

6.30. Children's Letters.

6.50.—An Appeal on behalf of the Metropolitan Hospital Sunday Fund, by the Rt Hon. The Viscountess Kintore.

7.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN S.B. to all Stations.

Travel Talk—"Monsieur," by Mr. F. W. CHARDIN S.B. to all Stations.

7.15.—Music. S.B. to all Stations. 7.40.—"Caravaning," by Mr. J. HARRIS STONE. S.B. to other Stations.

8.0-8.30. Transmission from a Coal Mine. S.B. from Sheffield.

The reception of programmes broadcast from the surface of the earth is to-day a commonplace, to pick up signals from aeroplanes is equally simple, the hydrophone has enabled us to transmit submarine messages; if remains, then, to broadcast from under the earth's surface, and this we propose to do to-night.

From 8.0 to 8.30 listeners will hear many of the noises inseparable from the working of a great coal mine. The mine in question is the Nunnery Colliery, near Sheffield and the microphone will be placed in the Park Gate Seam, at a depth of 750 feet below ground level. The distance from the pit-shaft to the face of the seam is one mile.

The various noises to be heard will be explained by the Manager of the mine, and will include:

1. COAL CUTTER.
2. SHOT BORED.
3. EXPLOSION OF SHOT.
4. FALL OF COAL.
5. FILLING OF TUBS.
6. NOISE OF TRAINS.
7. SIGNALLING APPARATUS OF THE CAGES.

Popular Programmes.

PATRICK BYRNE (Harmonium).
JEANE PAULE and
LEONIE LASCELLES
(Synopsated Duets).

THE WIRELESS ORCHESTRA.

8.30. THE ORCHESTRA
March, "Powhatan's Daughter" Sousa
Waltz, "Venus on Earth" Lincke
PATRICK BYRNE.

"From the Land of the Sky blue Water"
"Go Not, Happy Day" Frank Br. dyo
JEANE PAULE and
LEONIE LASCELLES

Wondering "My word, Beh"
"Is There Anybody Here?" H. B. Hedley
"I Wanna Go" Sebastian Barker
THE ORCHESTRA

Patience and the Countess by Roger Quilter

Love You More "Hedley Hedley"
JEANE PAULE and
LEONIE LASCELLES

"Shanghai" Horatia Nicholls
"Far Away from London" Leslie Allyn
"Everybody Loves My Baby" Williams and Palmer

THE ORCHESTRA

Selection "The Little Michans" V. G. B. R. I. S.

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations except 2LO.

Local News.

10.30. THE SAVOY ORCHESTRA.

THE SAVOY HAVANA BAND

and
THE SELMA BAND

Relayed from the Savoy Hotel London S.B. to all Stations

11.0. Close down

5IT 479 M.

3.30-1.50 The B. B. C. Orchestra Direct on the Spot.

4.45. WOMEN'S CORNER. Hilda A. H. P. pasley Barnes, B.Sc. of the Birmingham Natural History and Philosophical Society. A Week in Paris.

5.1. CHILDREN'S CORNER. Auntie Pl. and the other Snooty Associates.

6.1. WEATHER FORECAST and NEWS S.B. from London.

Mr. F. W. CHARDIN S.B. from London.

7.40.—Major VERNON BROOK M.A.E., "How is it Made?" (No. 4) The Making of Kitchen Utensils.

8.0-8.30. TRANSMISSION FROM COAL MINE

(See London Programme.) S.B. from Sheffield.

8.30. Outside Concert.

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSER L.

JOAN MAXWELL (Soprano)

Relayed from the Band Stand, Curran Hall Park

THE BAND

Duet, "Miserable Scene" ("Il Trovatore") Verdi, arr. Godfrey

P. G. JAMES and P. G. COOK

Waltz and Pizzicato from Ballet "Sylvia" De Res

JOAN MAXWELL

Fabrics "The Band" Oliver

Cornet Solo, "Serenade" Schubert

(P. G. COOK, March, "William Tell" Strauss

9.0. Studio Concert.

ANDREW SHANKS (Baritone).

EDNA GODFREY TURNER (Playwright)

WILLIAM MACREARY (Playwright)

ANDREW SHANKS

"The Volga Boat Song"

There Be None of Beauty's Daughters

"Birds in the High Hall Garden"

Sing No More "The Jolly Tinker"

A Light Comedy Titled in One Act

Written by Francis Tallfouri

WILLIAM MACREARY

Edna GODFREY TURNER

ANDREW SHANKS

"Bedouin Love Song"

"When Childhood Plays"

"A Soft Day"

10.0. WEATHER FORECAST and NEWS S.B. from London.

10.30. THE SAVOY BANDS. S.B. from London.

11.0.—Close down.

6BM BOURNEMOUTH. 345 M.

3.45. Gardening Talk to Women by George Daines. THE ROYAL BATH HOTEL LANCE ORCHESTRA, relayed from Kings Hall Rooms. Musical Director DAVID S. LIFF Philip Kellaway

5.0.—CHILDREN'S CORNER

10.5.45.—Children's Letters.

6.0.—Scholar's Half Hour: "The News Box," by J. H. Roberts

7.0.—WEATHER FORECAST and NEWS S.B. from London

Mr. F. W. CHARDIN S.B. from London

7.15.—Music. S.B. from London

"The History of Costuming," by "DATELLER" S.B. from Sheffield

8.0-8.30. TRANSMISSION FROM COAL MINE

(See London Programme.) S.B. from Sheffield.

Light Symphony Concert.

Relayed to "5XX."

HELEN DE FREY

GORDON BRYAN

THE WIRELESS AUGMENTED ORCHESTRA

Conducted by

Capt. W. A. FEATHERSTONE

8.30. THE ORCHESTRA

Overture. Neil Gwynn Ed German

8.40. HELEN DE FREY

A Song of London "The Dowry to Kew in Laid 1 me

8.45. GORDON BRYAN

LONDON PICTURES

Temple Gardens ("Carnet de Voyage") Reynaldo Hahn

"The Bouncing Ball" (Caledonian Market)

London Bridge "H. Balfour Gardine

Flower Sellers (Piccadilly Circus)

Rotten Row (Hyde Park) (from London

don Parades, Op. 50) Percival Gavan

8.55. THE ORCHESTRA

1st and 2nd Movements from "The London

Symphony" Fauchon Williams

9.20. HELEN DE FREY

French Folk Song, "Cruelle Départis"

Russian Folk Song, "The Shepherd's Song"

For Voice Alone)

9.30. GORDON BRYAN

Transfuge Concerto in A Minor Paderewski

Allegro, Romanzo (Andante), Finale Al

legro molto vivace)

10. WEATHER FORECAST and NEWS S.B. from London

Sports Talk. S.B. from London

10.30. THE SAVOY BANDS. S.B. from London

11.0.—Close down

5WA CARDIFF. 353 M.

3.0.—Organ Recital, relayed from the Park Hall

1.30.—The Little More mer and the Orchest

5.0. WAS

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-8.30.—"Tams' Corner: Talk for Teens."

7.0. WEATHER FORECAST and NEWS S.B. from London.

Mr. F. W. CHARDIN S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Mr. R. T. GARE on "I

8.0-8.30. TRANSMISSION FROM COAL MINE

(See London Programme.) S.B. from Sheffield

WIRELESS PROGRAMME—BELFAST

(June 21st to
June 27th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

2BE 439 M.

SUNDAY.

3.30-5.30 Programme S.B. from London

9.0 THE STATION CHORUS

Hymn, "Father, Again in Jesus' name We Meet"

Anthem, "I Will Lay Me Down in Peace"

The Rev. S. R. DODD, of East End Baptist Tabernacle, A.I.D.

Hymn, "Saviour, Again to Thy Dear Name We Return"

Conduct on and Stanner's Seven, 4.40

5.00-5.15 GROUT and the PICCADILLY ORCHESTRA S.B. from London

5.15-5.30 WEATHER FORECAST and NEWS S.B. from London Local News

5.30-5.45 The GROUT and the Piccadilly Orchestra S.B. from London

5.45-6.00 Close down

6.00-6.15 The "2BE" Quartet

6.15-6.30 CHILDREN'S CORNER

6.30-6.45 CHERRY'S LETTER

6.45-7.00 WEATHER FORECAST and NEWS S.B. from London

7.00-7.15 The GROUT and the Piccadilly Orchestra S.B. from London

7.15-7.30 Close down

7.30-7.45 The "2BE" Quartet

7.45-8.00 CHILDREN'S CORNER

8.00-8.15 CHERRY'S LETTER

8.15-8.30 WEATHER FORECAST and NEWS S.B. from London

8.30-8.45 The GROUT and the Piccadilly Orchestra S.B. from London

8.45-9.00 Close down

9.00-9.15 The "2BE" Quartet

9.15-9.30 CHILDREN'S CORNER

9.30-9.45 CHERRY'S LETTER

9.45-10.00 WEATHER FORECAST and NEWS S.B. from London

10.00-10.15 The GROUT and the Piccadilly Orchestra S.B. from London

10.15-10.30 Close down

10.30-10.45 The "2BE" Quartet

10.45-11.00 CHILDREN'S CORNER

11.00-11.15 CHERRY'S LETTER

11.15-11.30 WEATHER FORECAST and NEWS S.B. from London

11.30-11.45 The GROUT and the Piccadilly Orchestra S.B. from London

11.45-12.00 Close down

12.00-12.15 The "2BE" Quartet

12.15-12.30 CHILDREN'S CORNER

12.30-12.45 CHERRY'S LETTER

12.45-1.00 WEATHER FORECAST and NEWS S.B. from London

1.00-1.15 The GROUT and the Piccadilly Orchestra S.B. from London

1.15-1.30 Close down

1.30-1.45 The "2BE" Quartet

1.45-2.00 CHILDREN'S CORNER

2.00-2.15 CHERRY'S LETTER

2.15-2.30 WEATHER FORECAST and NEWS S.B. from London

2.30-2.45 The GROUT and the Piccadilly Orchestra S.B. from London

2.45-3.00 Close down

3.00-3.15 The "2BE" Quartet

3.15-3.30 CHILDREN'S CORNER

3.30-3.45 CHERRY'S LETTER

3.45-4.00 WEATHER FORECAST and NEWS S.B. from London

4.00-4.15 The GROUT and the Piccadilly Orchestra S.B. from London

4.15-4.30 Close down

4.30-4.45 The "2BE" Quartet

4.45-5.00 CHILDREN'S CORNER

5.00-5.15 CHERRY'S LETTER

5.15-5.30 WEATHER FORECAST and NEWS S.B. from London

5.30-5.45 The GROUT and the Piccadilly Orchestra S.B. from London

5.45-6.00 Close down

6.00-6.15 The "2BE" Quartet

6.15-6.30 CHILDREN'S CORNER

6.30-6.45 CHERRY'S LETTER

6.45-7.00 WEATHER FORECAST and NEWS S.B. from London

7.00-7.15 The GROUT and the Piccadilly Orchestra S.B. from London

7.15-7.30 Close down

7.30-7.45 The "2BE" Quartet

7.45-8.00 CHILDREN'S CORNER

8.00-8.15 CHERRY'S LETTER

8.15-8.30 WEATHER FORECAST and NEWS S.B. from London

8.30-8.45 The GROUT and the Piccadilly Orchestra S.B. from London

8.45-9.00 Close down

9.00-9.15 The "2BE" Quartet

9.15-9.30 CHILDREN'S CORNER

9.30-9.45 CHERRY'S LETTER

9.45-10.00 WEATHER FORECAST and NEWS S.B. from London

A Country Song "The Arrow and the Song" S.B. from London

I Dream of a Garden of "Hermann Lehmann"

When Spring Comes to the Island "Hermann Lehmann"

Hers in the Quiet Hills "Hermann Lehmann"

THE ORCHESTRA

March for Solo Violin and Orchestra

"Ame des Humbles" "Bosnie Serbe"

Waltz, "Estad no tua" "Bosnie Serbe"

Fox-trot, "Paradise Alley" "Bosnie Serbe"

March, "The Irish Pastoral" "Bosnie Serbe"

Overture, "The Merry Wives of Windsor" "Bosnie Serbe"

March, "The Irish Pastoral" "Bosnie Serbe"

Overture, "The Merry Wives of Windsor" "Bosnie Serbe"

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Overture, "The Merry Wives of Windsor" "Bosnie Serbe"

EARLE SPINER

Two North American Indian Songs

Far Off I Hear a Lover's Flute "The"

Moan Drops Low

THE ORCHESTRA

Irish Rhapsody No. 4 in A Major "The"

Fisherman of Lough Neagh and What He Saw

THE ORCHESTRA

Negro Spirituals

Swampin' In De Need O' Prayer

Swampin' In De Need O' Prayer

Swampin' In De Need O' Prayer

Swampin' In De Need O' Prayer

Swampin' In De Need O' Prayer

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THURSDAY.

4.0 THE STATION ORCHESTRA

YOLANDE ADAMS (Soprano)

THE ORCHESTRA

March in D "The Irish Pastoral" "Schubert"

Movements from Symphony in G Major

Selection from "Mason" "Mason"

YOLANDE ADAMS

BELFAST PROGRAMME.

(Continued from the facing page.)

THE ORCHESTRA

Sketch, "By the Tarn, Op. 15, No. 1" -
String Orchestra and Chorus -
Local Suite "Woodland Pictures"

In the Hayfield "An Old Wale
Garden" - "The Bush Feast"
REGINALD WHITEHEAD
Solo "Idyll" - Ethel Rutter
THE ORCHESTRA
March Dance, "Skipton Rug" - Holiday
"Back to the City."
THE ORCHESTRA
March, "The Special Constable" -
Selection, "To Night is the Night" -
Good Night Beloved" -
Solo Cornet, H. TAYLOR

9.15 - The R. T. HARPER "The We
to of the Id in Belfast"
9.4 - The Radio Play
P. 10.0 -
COLLEGE
A Fantasy by Benjamin Apple
With Music by
L. STANTON JEFFERIES
Chorus
Don't An Old Man CHARLES R. ASKE
No Man's Boy J. R. MAGEE
H. 1.0 -
1.15 -
TYRONE
7.0. WEATHER FORECAST and NEWS
S.B. from London
The Man and the Moment S.B.
Local News
10.30 - Programme S.B. from
11.0. - Close down

SATURDAY.

4.0. Children's Concert by M. of the
Radio League
5.30. CHILDREN'S CORNER
5.55-6.0. On John's Letters
10.0. - WEATHER FORECAST and NEWS
S.B. from London
Mr. F. W. CHARDIN S.B. from London

Popular Song and Ballad Memories.
7.30. THE STATION ORCHESTRA
Royal Air Force March "Warbird Dances"
Selection of Popular Songs
Selection of Popular Songs
H. 1.0. -

8.08.39 TRANSMISSION FROM A COAL
MINE
(See London Programme)
S.B. from Sheffield

8.30. Caprice, "Butterflies" - Home
Song Without Words, "The Rose Wedding"
The Two Nightingales -
Pierrot and Orchestra
S. H. DARVILL AND W. P. NEAVE
Solo, "La Canari" -
E. A. A. STONELEY
Dance from "The Idyll"
8.15. DANCE MUSIC S.B. from Glasgow

10.0. WEATHER FORECAST and NEWS
S.B. from London
Sports Talk, S.B. from London
Local News
10.30. - THE SAVOY BANDS S.B. from
London
11.0. - Close down

PROGRAMME FOR SATURDAY (June 27th)

(Continued from page 597)

10.30. THE SAVOY BANDS S.B. from
11.0. - Close down
SSC GLASGOW. 422 M.
An Hour of Melody
THE WIRELESS QUARTET
D. R. PRENTICE
THE QUARTET
Symphony "The Clock"
Two Fairies
Solo "Wiener Luft"
D. R. PRENTICE
"Sweet Moon" - Vaughan Williams
"Father O'Flynn" - Stanford
4.15. WOMEN'S HALF HOUR
CHILDREN'S CORNER A Home
Day for Children of All Ages
6.0-6.5. Weather Forecast for Farmers
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. F. W. CHARDIN S.B. from London
Music S.B. from London
The History of the... by
DAVE LEE S.B. from Sheffield
8.08.39 TRANSMISSION FROM COAL
MINE
(See London Programme)
S.B. from Sheffield
Request - Humour - Dance.
THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY
REGINALD WHITEHEAD (Bass).
DANIEL SEYMOUR (Tenor).

4.30. REGINALD WHITEHEAD
Song Recital
"Fragrant" -
"Music, When Soft Voices Die" -
"He That Loves a Rosey Cheek" -
"If All the World" -
"The Song of Paul" -
"Old English Love Song" -
6.50. Second Episode
"THE THREE MINKETTERS"
(Humour)
al Music by
THE STATION ORCHESTRA
Arranged for broadcast by
MINGO M. DEWAR and GEORGE
ROSS
THE STATION DRAMATIC COMPANY:
9.15. DANIEL SEYMOUR
THE ORCHESTRA
Latest Chorus Numbers
Fox-trot, "Follow the Swallow" -
"Lovers Walk" -
I Love My...
a...
Fox-trot, "Show Me the Way to Go"
9.45. DANCE MUSIC
Remixed from "The Plaza"
S.B. to Belfast
10.0. - WEATHER FORECAST and NEWS
S.B. from London
Mr. G. B. PRINGLE "Sport of the
Days"
Local News
10.30 - THE SAVOY BANDS S.B. from
London
11.0. - Close down

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29/6 **Mattamac** (Reg'd.) 49
Feather Weight STORMPROOF

1925 PRICE REDUCTIONS show
appreciable savings on "Mattamac" Stormproof
the "Mattamac" is identical in appearance with
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151, Fenchurch St., London, E.C. (two doors from Lime St.)
129a, Victoria St., Westminster S.W. (two doors from Abbey Place)
British Empire Exhibition, "Mattamac" Kiosk, Isle of Wight, East End
and at 134, New St., Birmingham (next door to Grammar School)
400 PROVINCIAL AGENCIES HAVE AMPLE STOCKS

Motorists and Muddled Laws.

By Stenson Cooke* (Secretary of the Automobile Association).

ROAD laws differ from customs in that laws are made, while customs, like "Topsy," just grow. If a law is bad, or stupid, custom, in time, will kill it.

According to law we may not sell a postage stamp to a friend without having a licence. Custom says: "That's all nonsense"—and our friend gets the stamp. We may not ride our bicycle across the foot-path from our gate to the road. Pram and scooter are equally taboo, "whug to law. It is illegal to drive a motor-car faster than twenty miles per hour on any public highway—but we do.

'Keep to The Left.'

In law there is no wrong side of the road. We may drive—or ride—on either side. Only when meeting other traffic we must keep to the left, but there is no general rule that we must overtake on the right.

Thus saith the law, but custom improves on this. It tells us to keep well over to the left, either on the straight or round corners, because it is safer to do so.

According to law, when on the highway we may walk anywhere, or how down the middle of Piccadilly if it please us, and no constable may deny us progress, he that progresses ever so stupid. Oh, yea. The law is funny, and custom is nearer to our heart. It is so much more human. Nevertheless, we must abide by both in order to obtain quiet payment of the road, which belongs to us all.

A Roadside Tragedy

Technically, we may not fly kites in the street, nor make slides upon ice or snow. We may not hang a clothes line over the highway—nor an aerial. We may not fire a gun, nor make a bonfire within fifty feet of the middle of a high road.

All very sound and reasonable—especially the last. Early this year one of our A.A. Inspectors was killed within half-an-hour of leaving his home. He was riding the usual Road Service 1914. A big bonfire was well under way in a back-lane—far too near the road. A gust of wind sent a screen of smoke—a cart round the bend—and—smash. Perhaps something similar happened the old days, and mitigated this law. All the same, I think there are too many road laws, and we must clamour to have them snip-died.

We, whose life work it is to serve road users' interests—are clamouring loudly and in vain. That old word, "precedent" helps us in this respect.

Bye-Laws That Differ

Ninety years ago, when skirts were really skirts, and shoulders were chignons, the Powers that were raked over a hotch-potch of Statutes, cut out a lot of extraneous stuff, and served up the remainder as the Highways Act of 1835. Now, ninety years later, we are by way of getting a whole bunch of Acts of Parliament minutely pruned and embodied in one practical Road Bill. And high time, too. Never was co-ordination so badly needed.

In so simple a matter as overtaking a train the bye-law of one town differs from that of another town. In one we may overtake on the near-side, in another we must pass on the off-side—which is absurd. Custom, too, needs bringing up-to-date.

Until quite recently the signals made by police officers when directing traffic were quite as diverse. Drivers were muddled. What was right in one town was wrong twenty miles away, and sometimes it meant forty shillings and costs, to say nothing of an endorsement on our licences. The Chief Constables of Counties and Cities and Boroughs, met together, pooled

their ideas, and evolved a uniform system of police signals, so that we who run may read. All honour to them.

These same and sporting officials of the vast road-using public did more. They invited us—organized motoring—to their deliberations, and we evolved together a uniform system of traffic signals for drivers, which was approved by the Home Office, and, in due course, published.

The Sword Arm Free.

From very old custom we drive by the left and walk by the right. Why? I have never read or heard of any reasons. Perhaps the first was because to do so gave more room to flourish the whip without annoyance to people on the footpath—and the second, surely to leave the sword arm free for instant use against Mr. Bad Manner, who then, as now, would barge one hell's way along—until he met resentment this time with a point sharp and ready.

Blind corners are allowed by law. They are typical of our British love of privacy, which impels a Londoner to build high brick walls or cultivate dense foliage right up to the last inch on corners or side turnings, and so screen the beauties of his park or garden from the common gaze. Blind corners, now, are very productive of accident. Progress calls loudly for their removal—but the problem is difficult.

The Warning Light

Many across main roads are bad. In certain cases they are allowed by law, which does not even provide for them being properly lighted. Railway level crossings are not quite so bad. Some gates must display a red warning light—but not all. Why? I can only assume that these selfish and profitable developments by railways were wangled through Parliament before there was in being any powerful and watchful organization of road users.

Electric tramways, too, have mixed their blessings. Law permitted the erection of centre standards, which carried the electric current to both lines of tramway. This was an economy to the tramway companies, but an obstruction and a danger to other road users. And custom (voiced by organized motoring) proclaimed this as an evil, and most of the obstructions have now been nipped.

In England efforts are now and then made to subordinate the smooth and easy passage of other traffic to the convenience of tramways. Bills are presented to Parliament containing clauses which would, if passed, compel all overtaking traffic to stop every time a tram stops, and not to proceed until its passengers have entered or alighted from that particular tram.

Congestion and Loss of Time.

Hurriedly you would say that seems fair—safety of the public and so on—but—NO! It would lead to restriction and congestion and loss of public time—and after all, the public safety is properly observed by all considerate drivers—and by the police—in whose capable hands we may quite well leave the task of dealing with the inconsiderate—and inconsiderable few.

One of the best forms of discretion is never to overtake and pass another unit of the road army when yet another unit is approaching on its proper side, the side allotted by custom, which means safety. Never should we do it unless the road is so clear and the distance between us so great that no danger can arise.

There is nothing so apparently easy, yet so really difficult, as to judge the speed of an oncoming vehicle. In such case—when in doubt—don't! A mistake like that may be made once. There may be no more.

Is British Music Original?

Works That Appeal To Listeners.

DURING the last few months listeners have heard many works by contemporary British composers. Although I am not in the secrets of the powers that run the B.B.C., I think I am justified in concluding that it is the policy of the company to broadcast as many native examples of the art of music as they fancy their public can digest. This being so, and taking for granted that the compositions selected are representative, the average reader will have formed, no doubt, some opinion of the value, or otherwise, of British works.

Too Reminiscent.

Is there, then, in these works an idiom, a lower common denominator, which we can at once recognize as being our own? That is the question, and I submit that the answer is not in the affirmative. The music of our composers is too reminiscent. We are not the only offenders. It would be very hard for anyone but an expert to tell the difference between modern German, Dutch or Austrian music. Of modern Russian music, owing to the Revolution, we know practically nothing, but it is a comparatively easy matter to distinguish between French, Italian, and Spanish music.

That John Ireland, Holst and Vaughan Williams have intensely individual styles. There is a sort of sincerity about their work and an atmosphere of honesty which, rightly or wrongly, one connects with this country.

Three Exceptions.

Arnold Bax is much more cosmopolitan in outlook and so is Holbrooke. The former at one moment reminds one of the last-century Lisztians, at another of Cesar Franck, and at another of the rather sentimental Irish school. The latter a great facility partakes more of the German mode than our own. Cyril Scott's music is essentially French in feeling, and, although he was a pioneer of modern music amongst us, yet within the last few years he has failed seemingly to write any works of originality.

But there are, to my mind, at least three composers whose idiom is unmistakably British. Their names are Edward German, Balfour Gardiner, and Percy Grainger. The former is chiefly known by his admirable light operas, *Merris England* and *Tom Jones*. He has been called the successor of Sullivan, and this is in part true, although he possesses certain characteristics that Sullivan never had, and lacks some that Sullivan possessed. Balfour Gardiner has written comparatively little, but it is all good, honest, healthy stuff, full of strong melody and virile harmony.

Tonguefulness and Humour.

Percy Grainger is now a naturalized American, but this cannot prevent us from realizing that his short works like "Shepherd's Hey," "Mock Morris," "Handel in the Strand" represent the English characteristics of cheerfulness and gaiety better than any other contemporary compositions.

In the confines of a short article like this such a big subject as I have indicated cannot be adequately considered, but I would be inclined to wager that the works that appeal most to listeners are those infused with that tonguefulness and humour which is so characteristic of the three composers mentioned above.

The other sort does them. It is not only because such work is experimental, but because it is not in the truest sense of the word British spirit, considerably under the roof.

G. A. BECKETT WILLIAMS

* In a Talk from London.

Earning a Living By Radio.

Wireless as a Career. By P. P. ECKERSLEY.

THE ubiquity of "Wireless," its fascination as a hobby for the mechanically minded, and the ease with which the simplest apparatus works (to an extent) have led many parents to think that it presents a wonderful opening as a career for their boys. As one who has been through the mill, and who, in his official capacity, is besieged with applications for employment, I think it might be advisable to point out, possibly somewhat pessimistically, that though potential careers may be looked forward to in the industry, as much training, technical application, and skill is necessary as for any other vocation.

Enthusiasm and Enjoyment.

As Mr. W. has said, the greatest fun in the world is work. To my mind, the application of this saying needs qualification. If it really were so, would we have the problems in industry which confront us as a nation? Do we not barter our bread, too often a meat? To make the saying come true, one might say that the greatest fun in the world is work for which one has a vocation. Enthusiasm is the main spring of the enjoyment of work—it is the one good reason for advancement; but enthusiasm must be wedded to knowledge, if success is to be the child of the union.

Enthusiasm we have, however, in the would-be followers of the Wireless art, and this gives a happy augury for their future; enthusiasm drives, but, alas! it may drive us into barren paths, if we have not a knowledge of the general life of the land we are to explore.

Knowledge! An easy term, but its true interpretation is often a cult to interested people. At present, the Wireless world is overrun, from top to bottom, with people who have not enough basic knowledge to give them the authority they soon may assume. A humbler aspect towards the problems which beset us would often more become those who assume the mantle of "experts," and give them in some eyes a better right to the regard.

A Sure Foundation.

The object of this article is to indicate how this desirable knowledge is to be obtained. May I for what my opinion is worth first indicate what I consider the ideal? First, a good general education and, if it must have a bias, it should be towards the appreciation of the scientific method which is, I suppose, to go no further than knowledge tends. A good classical education is no bar to a man's appreciation of a good electrical design! After a matriculation, the particular study of electrical engineering is desirable—the study of Wireless itself is quite subsidiary—know physics and electrical engineering, and Wireless is a side-line. True, it has its own technology; but still it remains subservient to the basic subject.

Particularly one advises a real knowledge of alternating currents. It is concerned with the fifty-cycle A.C. supply commonly used in our homes and power, the higher

frequencies used for the commercial telephone where one may be concerned with frequencies from 500 to 3,000, or the very high frequencies, from tens of thousands to tens of millions, used for Wireless itself. Remember that the same basic laws apply to all alike. Even if a proper knowledge of resonance and impedances of inductances, resistances, and capacities is mastered, the student is well on the way to success.

During the study of electrical engineering at a University, technical school, extension or evening course, I strongly advise vacations spent in some electrical works—a man is but half-trained if he has no commercial knowledge.

A Little Knowledge Not Dangerous.

Should a man come to me, enthusiastic, imaginative, unfloored by questions and mystic symbols, and did he know nothing of the super heterodyne, the uniform superpoly, the XX003 reflex resistance cascade circuit, the back amplifier, I would guarantee to turn out in a short time a fine Wireless engineer.

A little knowledge is not a dangerous thing because, like the firm coral-reef growing on small firm ocean-bedded rocks, so knowledge grows on the dead bodies of conquered problems.

A half knowledge is an unsafe foundation and the edifice built upon it is at the mercy of wind and waves.

I have, perhaps, indicated in my ideal something unattainable by three—alas! how many—unable to afford Universities and such like, whose children, in fact, must earn their living as soon as may be. In indicating an ideal I have, however, given them an object to work for, a model to follow however impossible the ultimate attainment. May I tell them that to-day some of the men whose opinion I respect, most have had few of the recommended advantages but still have had the sense and the imagination to study the essentials and leave the ephemera to the noisy and the pretentious? Whoever aspires to high honours in the technical world of Wireless must, beyond these qualities of imagination and mother wit which God has given them, bring also application to master those fundamentals which alone are important.

What to Read.

The principles are all laid down in text books purchasable for a few shillings. Fleming's "Magnets and Electric Currents," "Routledge's "Waves and Hiss in Water, Air, and Ether," Sylvanus Thompson's "Lectures Made for me," have all helped me at one time and another. To the student equipped with fair mathematical knowledge, Turner's "Outline of Wireless" and Dr. Eccles's "Wireless Telegraphy and Telephony" are both excellent. Langray (Part I and Part II) is good for the more elementary. I do not know of a first

class book on alternating currents. If any reader would recommend a book for my perusal, I should be delighted to give its name later in *The Radio Times*.

To a man wishing to become an operator, there are, of course, numerous schools all over the country. An operator's training and later his actual service give an excellent foundation for better paid and more responsible posts.

Golden Watch-Words.

Above all, my advice, for what it is worth, is to study the fundamentals, the rest will be easy. From Ohm's law thoroughly mastered is not a far step to the same law applied to alternating currents, and that alone will help a man to a Wireless knowledge far surpassing those in the profession who are stuck fast on account of their lack of appreciation of the basic facts of the art.

The watchwords are, then, Imagination, Enthusiasm, and Basic Knowledge—the last an acquired characteristic, unfortunately not inherent.

There is, of course, the factor of Luck, of which the writer has had more than his fair share.

It has been suggested that the recent experiments with the broadcasting of poetry imposed upon a background of suitable music have been so successful that they should be developed as a feature of the work of the B.B.C. To carry out this idea is by no means easy. It is necessary that there should be artists capable of improvising music consistent with the idea of the poetry.



CIVILIZATION.

Here with a loaf of bread beneath the bough,
A double Scotch, a book of verse and "I LO
Beside me, singing in the wilderness,
And wilderness is Paradise now.

THE CHAIRMAN OF THE B.B.C.

on **The Times** SERVICE OF WIRELESS NEWS

WIRELESS IN NATIONAL LIFE. A Public Service.

To the Editor of "The Times."

Sir, -During the last few days I have noted with great interest your institution of a new daily feature dealing with wireless and broadcasting. Believing as I do, that wireless broadcasting has now become a permanent part of the machinery of our civilization, I feel sure that your enterprise and foresight will be greatly appreciated by your readers.

The articles and letters are such as to increase the interest of the public in the development of wireless transmission and reception. Moreover, the constructive and well-informed criticism which your new feature promises will be of great value to the Broadcasting Company in consolidating the public service character of their work and improving their programmes.

Yours faithfully

GARNFORD Chairman, The British Broadcasting Co. Ltd.
Huddersfield, 27th May 1926

Read **The Times** EVERY DAY

To be kept well-informed on all
wireless matters.

No other daily newspaper gives the same
service of News, Technical Notes and Articles.

TWOPENCE DAILY

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, June 21st.

SUNDAY, June 21st

- 10.—Programme S.B. from Glasgow
- 11.45.—Service conducted by the Rev. GEORGE A. MAULE, M.A., Rector of Dundee Parish Church (St. Mary's).
- 12.15.—Programme S.B. from London

MONDAY, June 22nd.

- 10-11.30.—Concert: Women's Topics.
- 11.30-12.—CHILDREN'S CORNER
- 12.40-1.30.—Programme S.B. from London
- 1.40-2.10.—Programme S.B. from Glasgow

TUES., June 23rd, THURS., June 25th.

- 11.30-12.30.—Recital of New Gramophone Records (Tues.)
- 12.40-1.30.—Programme S.B. from London
- 1.40-2.10.—Programme S.B. from Glasgow

WED., June 24th, SAT., June 27th.

- 10-11.30.—Concert: Women's Topics.
- 11.30-12.—CHILDREN'S CORNER
- 12.40-1.30.—Programme S.B. from London
- 1.40-2.10.—Programme S.B. from Glasgow

FRIDAY, June 26th.

- 12.30-1.30.—Annual Ball: Dundee Horticultural Society
- 1.40-2.10.—Programme S.B. from London
- 2.10-2.40.—Programme S.B. from Glasgow

With the Festival Winners:

1. Instrumental.

- MICHAEL WIRING ORCHESTRA
- WILLIAM HAKKLEY
- GRACE FORBES (Contralto)
- THE ORCHESTRA

Suite from the Opera, "King Arthur"

Overture, Introduction to Act II, "The Grand Duke"

NAN LACKIE (Solo Viola)

Sonata in G (1st Movement) — Tartini

GRACE FORBES

"The Magnon" — Thomas

"The Magnon" — Thomas

THE ORCHESTRA

Sonata in D — Mozart

MARY LESSLIE (Voice)

ELYN REID (Piano)

Sonata in B (Adagio Vivace) — Beethoven

GRACE FORBES

"The Magnon" — Thomas

"The Magnon" — Thomas

THE ORCHESTRA

Suite for Strings, "The Seasons"

L. C. Ames

Sonata in G (1st Movement) — Tartini

GRACE FORBES

"The Magnon" — Thomas

"The Magnon" — Thomas

THE ORCHESTRA

Sonata in D — Mozart

MARY LESSLIE (Voice)

ELYN REID (Piano)

Sonata in B (Adagio Vivace) — Beethoven

GRACE FORBES

"The Magnon" — Thomas

"The Magnon" — Thomas

THE ORCHESTRA

Suite for Strings, "The Seasons"

L. C. Ames

Sonata in G (1st Movement) — Tartini

GRACE FORBES

"The Magnon" — Thomas

"The Magnon" — Thomas

THE ORCHESTRA

Sonata in D — Mozart

MARY LESSLIE (Voice)

ELYN REID (Piano)

Sonata in B (Adagio Vivace) — Beethoven

GRACE FORBES

"The Magnon" — Thomas

"The Magnon" — Thomas

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, June 21st.

SUNDAY, June 21st.

- 10.—Programme S.B. from Glasgow
- 11.45.—Service conducted by the Rev. GEORGE A. MAULE, M.A., Rector of Dundee Parish Church (St. Mary's).
- 12.15.—Programme S.B. from London

MON., June 22nd, TUES., June 23rd, THURS., June 25th.

- 10.—Programme S.B. from Glasgow
- 11.45.—Service conducted by the Rev. GEORGE A. MAULE, M.A., Rector of Dundee Parish Church (St. Mary's).
- 12.15.—Programme S.B. from London

WEDNESDAY, June 24th.

- 10.—Programme S.B. from Glasgow
- 11.45.—Service conducted by the Rev. GEORGE A. MAULE, M.A., Rector of Dundee Parish Church (St. Mary's).
- 12.15.—Programme S.B. from London

FRIDAY, June 26th.

- 10.—Programme S.B. from Glasgow
- 11.45.—Service conducted by the Rev. GEORGE A. MAULE, M.A., Rector of Dundee Parish Church (St. Mary's).
- 12.15.—Programme S.B. from London

Dramatic and Musical Evening.

ELNA GODFREY TURNER and WILLIAM MACREIDY

- 8.0.—"A DAUGHTER'S CHOICE."
- 8.35.—VIDA VALLANCE (Contralto)

- 8.45.—"The Magnon" — Thomas
- 8.55.—"The Magnon" — Thomas

- 9.0.—"The Magnon" — Thomas
- 9.10.—"The Magnon" — Thomas

- 9.20.—"The Magnon" — Thomas
- 9.30.—"The Magnon" — Thomas

- 9.40.—"The Magnon" — Thomas
- 9.50.—"The Magnon" — Thomas

- 10.0.—"The Magnon" — Thomas
- 10.10.—"The Magnon" — Thomas

- 10.20.—"The Magnon" — Thomas
- 10.30.—"The Magnon" — Thomas

- 10.40.—"The Magnon" — Thomas
- 10.50.—"The Magnon" — Thomas

- 11.0.—"The Magnon" — Thomas
- 11.10.—"The Magnon" — Thomas

Hall Programme.

6KH 335 M.

Week Beginning Sunday, June 21st.

SUNDAY, June 21st

- 8.0-8.30.—Programme S.B. from London
- 8.30-9.0.—Programme S.B. from London
- 9.0-9.30.—Programme S.B. from London
- 9.30-10.0.—Programme S.B. from London
- 10.0-10.30.—Programme S.B. from London
- 10.30-11.0.—Programme S.B. from London
- 11.0-11.30.—Programme S.B. from London
- 11.30-12.0.—Programme S.B. from London

TUESDAY, June 23rd, THURS., June 25th.

- 8.0-8.30.—Programme S.B. from London
- 8.30-9.0.—Programme S.B. from London
- 9.0-9.30.—Programme S.B. from London
- 9.30-10.0.—Programme S.B. from London
- 10.0-10.30.—Programme S.B. from London
- 10.30-11.0.—Programme S.B. from London
- 11.0-11.30.—Programme S.B. from London
- 11.30-12.0.—Programme S.B. from London

FRIDAY, June 26th.

- 8.0-8.30.—Programme S.B. from London
- 8.30-9.0.—Programme S.B. from London
- 9.0-9.30.—Programme S.B. from London
- 9.30-10.0.—Programme S.B. from London
- 10.0-10.30.—Programme S.B. from London
- 10.30-11.0.—Programme S.B. from London
- 11.0-11.30.—Programme S.B. from London
- 11.30-12.0.—Programme S.B. from London

Opera.

- 8.0.—THE BELL METEORIC HAND.

HARRY BRINDLE Baritone

- "Vulcan's Song" — Unusual
- "Mephisto's Serenade" — Unusual
- "Requiem" — "I Rags, I Melt, I Burn" — ("Ais and Buns")
- "O Buddha! Than the" — ("Ais and Buns")

THE BAND.

- Selection, "Bamboula" — Verdi
- HERBERT THORPE (Tenor)
- "General Aida" ("Aida") — Verdi
- "On With the Motley" — Leoncavallo
- "Let Me Like a Soldier Fall" — Wagner

THE BAND.

- Selection, "The Marriage of Figaro" — Mozart
- HARRY BRINDLE AND HERBERT THORPE.
- "In the Solemn Hour" — Verdi
- "The Moon Hath Raised" — Braccini

THE BAND.

- March, "Sons of the Brave" — B. dyood
- "Destiny" — Baynes
- "London Lea" — Vaughan Williams
- "It's a Beautiful Day" — Steynhorst
- "Come to the Cookhouse" — Wolsky Charles

THE BAND.

- Suite, "Three African Dances" — R. ng
- 10.0-10.30.—Programme S.B. from London.
- 10.30.—HERBERT THORPE

- "At the Mid Hour of Night" — "Sea Gypsy" — Michael Head
- "Molly Brannigan" — "Molly Brannigan" — Michael Head
- HARRY BRINDLE AND HERBERT THORPE.

- "Drink to Me Only With Thine Eyes" — "Mamma" — Newton
- "Come to the Cookhouse" — Wolsky Charles
- 11.0.—"The Magnon" — Thomas

SATURDAY, June 27th.

- 8.0.—Herman Darewski's Dance Orchestra.
- 8.30-9.0.—WOMEN'S HALF HOUR
- 9.0-9.30.—CHILDREN'S CORNER
- 9.30-10.0.—Programme S.B. from London
- 10.0-10.30.—Programme S.B. from London
- 10.30-11.0.—Programme S.B. from London
- 11.0-11.30.—Programme S.B. from London
- 11.30-12.0.—Programme S.B. from London

COUPONS IN LAST FOUR ISSUES OF TIT-BITS.

**TIT-BITS
GREAT FREE
WIRELESS
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IN this Competition "TIT-BITS" offers to readers a double opportunity of winning a Handsome Cash Prize and of hearing their own favourite programme broadcast by the B.B.C.

All that Competitors have to do is to select from a list of outstanding Features of the wireless programme the ten they consider most popular, and place them on the Coupon in order of popularity.

The last coupon for "Wireless Features" free ballot appears in this week's "Tit-Bits" now on sale. Buy your copy to-day, or if you are too late, ask your newsagent to obtain a copy for you. Closing date June 25th.

THE PRIZES.

£500 will be awarded to the sender of the coupon which gives the greatest number of popular features correctly placed or nearest to order of voting. Another £500 will be offered in "Tit-Bits" on sale to-morrow in connection with wireless programmes, when you will be able to vote for your favourite Artists.

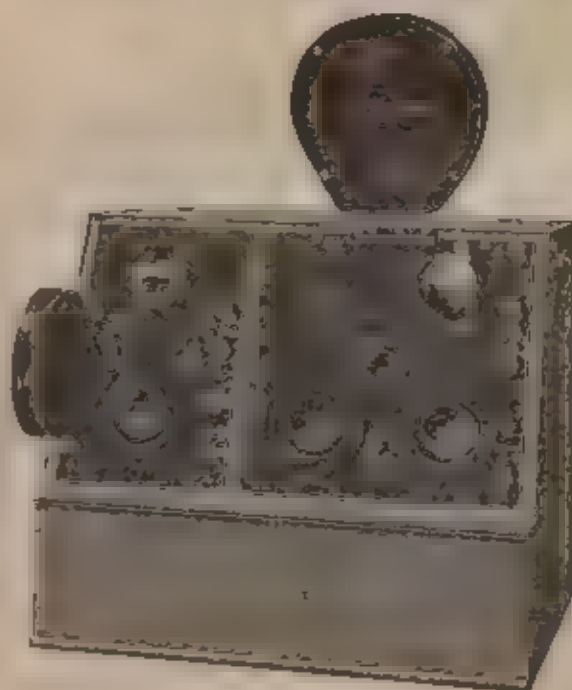
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This Edison Bell receiver comprises a Double Purpose Unit and a condenser-tuned Crystal set. As such, it uses two tuned circuits giving considerable selectivity. When long distance and high selectivity are not required, the crystal can be cut out, and the Double Purpose Unit used as a valve detector. It is an extremely efficient receiver and has been designed for the use of the radio enthusiast who wishes to explore the ether with the minimum amount of valves. This Edison Bell model is fitted with a high frequency transformer suitable for the broadcast band between 300 to 500 metres wave length; other transformers suitable for 500 to 900, 900 to 1600 (Chelmsford) and 1600 to 2800 metres can be supplied at a slight extra cost.

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Loud Speaker	10 miles,
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is the very thing you have been desiring—so distinct and different from everything else. Compact, neat, light and strong, the Edison Bell Speaker gives you just what is broadcast—no more, not less. It provides you with the very voices (human and instrumental) and other sounds transmitted from the broadcasting stations and thus without any of the distortion which so frequently mars reproduction by other speakers.

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Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, June 21st.

SUNDAY, June 21st.

- 2.30-5.30.—Programme S.B. from London
- 8.30-9.0.—Religious Service from Studio. Address by the Rev. FLEMING SHEPHERD
- 9.0-10.30.—Programme S.B. from London

MONDAY, June 22nd.

- 11.0-12.0.—Musical Concert
- 2.30-4.30.—Orchestra, relayed from the Trocadero Cinema
- 5.45.—Children's Letters
- 6.55.—CHILDREN'S CORNER
- 8.25.—Teens Corner
- 9.4.—Programme S.B. from London
- 10.4.—55.—Mr. G. H. BOWKER on "Choosing a Car"

TUESDAY, June 23rd.

- 3.30.—WOMEN'S HALF HOUR
- 4.—The Bard and his Orchestra, relayed from the Scala Super Cinema
- 5.45.—Children's Letters
- 6.—CHILDREN'S CORNER
- 8.—Teens Corner
- 9.10.—Programme S.B. from London

WEDNESDAY, June 24th.

- 1.0.—Musical Concert
- 3.30-4.30.—The Six and a Pianoforte Quartet and Auguste Pardon (Con solo)
- 5.45.—Children's Letters
- 6.55.—CHILDREN'S CORNER
- 8.—Boys' Brigade Talk
- 9.4.—Programme S.B. from London
- 10.4.—5.—Station Director's Talk
- 11.0.—Programme S.B. from London

THURSDAY, June 25th.

- 3.30.—WOMEN'S HALF HOUR
- 4.0-5.0.—Orchestra, relayed from the Trocadero Cinema
- 5.45.—Children's Letters
- 6.55.—CHILDREN'S CORNER
- 8.—Teens Corner
- 9.40-11.30.—Programme S.B. from London

FRIDAY, June 26th.

- 3.45-4.45.—Transmission to Schools: National History Talk, No. 3, by Mr. Geoffrey Paget
- 4.0-5.0.—The Station String Quartet and Dorothy Lewis (Soprano)
- 6.4.—Children's Letters
- 6.55.—CHILDREN'S CORNER
- 8.25.—Teens Corner
- 9.4.—Programme S.B. from London
- 10.4.—5.—Lecture: The

Request Programme.

- 8.0.—The various items of this programme will be selected from requests forwarded by listeners
- 10.0.—WATERBURY FORECAST and NEWS, S.B. from London
- 11.0.—"The Man and the Moment," S.B. from London

Local News

- 10.30.—Local Programme (Continued)
- 11.0.—Close down.

SATURDAY, June 27th.

- 2.0-4.0.—Mr. Ellingford's Organ Recital, relayed from St. George's Hall
- 5.45.—Children's Letters
- 6.—CHILDREN'S CORNER
- 8.—Teens Corner
- 9.12.0.—Programme S.B. from London

"RADIO TIMES" READING CASE

Messrs. George Newman, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 2-11, Southampton Street, Strand, London, W.C.2



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"What Pelmanism Has Done For Me"

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& WOMEN OF EVERY PROFESSION, TRADE & OCCUPATION

THERE has been issued a 16-page publication which establishes once and for all the enormous value of scientific mind-training to men and women of every Profession, Trade and Occupation.

It is entitled "What Pelmanism Has Done For Me" and is composed entirely of letters received by the Pelman Institute from men and women who have trained their minds by means of the famous Pelman System.

These letters describe some of the benefits gained as a result of following a course of Pelmanism. The results of this training are as remarkable as the varied nature of the occupations represented by the writers of these reports.

Here are a few summarised extracts from this publication, which will be sent free of cost to every reader who applies for it to-day.

An Insurance Secretary writes that he has secured a higher position which he attributes very largely to the "interest and stimulus derived from his study of Pelmanism."

A Clerk reports that since taking Pelmanism he has been transferred to a more responsible position.

A Lady Student states that she has passed an examination with great success and attributes this honour to the study of the Pelman System.

An Artist writes: "The results are wonderful. What I have gained up to the present could never be called costly even had I paid £50."

A Chief Draughtsman states that Pelmanism has improved his ability to negotiate and discuss policy with his superiors in business and has cleared him of the "somewhat indefinable reserve" which was holding him back.

A Student writes that Pelmanism has given him an astounding facility in memorising which has greatly helped him to pass his examinations.

A Salesman reports that since starting Pelmanism he has bettered his position and brought in a great deal of new business.

A Sub-Postmaster writes: "Pelmanism is the best thing on earth. It has done me a world of good already."

A Clerk writes: "There is no quackery about Pelmanism and although everything seems so simple, yet there is something about its simplicity that should appeal to the most shy and mis-directed young man."

An Engineer writes: "I have benefited considerably by the Course, having obtained a better position than the one I previously held."

A Farmer reports that Pelmanism has improved his powers of quick Perception and his Memory and has given him more Self-Confidence and a greater interest in life.

A Clerk reports that he has "received a substantial rise" and has been "ear-marked for a good position."

A Shop Assistant states that he has been able to secure a new position with twice his previous salary.

An Airman writes that since starting Pelmanism he has had two promotions with about 50 per cent increase in pay.

An Insurance Clerk writes: "Financially I am over 30 per cent better off than before mentally and physically, I am some hundreds per cent better off."

An Assistant Manager reports that he is indebted to Pelmanism for his present position. The Course has given him Courage, Hope and Faith.

An Advertising Introducer writes that Pelmanism has played a big part in his progress. "The Little Grey Books" are the greatest treasure in my bookcase.

A Lady Student writes that she has passed an examination at Oxford. "Thus, I am sure, is owing to your Course."



A Dressmaker records amongst the results obtained, "Greater power of Observation, Greater Confidence, A Brighter Outlook on Life. In Business ideas come much more quickly. Ability to get through much more work. A 25 per cent rise in salary."

A Music Teacher reports the following benefits: "All-round improvement of mind and memory. Increased self respect and self-confidence. Enlarged mental capacity. General bracing up of the nervous system. A broader outlook."

A Coal Merchant's Manager writes that he has developed confidence in himself and has gained the confidence of his employees.

A Librarian reports that amongst the benefits he has received are: "Increased self-confidence, a better memory, more use of the imagination, wiser use of will power, a better method of reading so as to retain essentials."

A Shop Assistant reports a 25 per cent increase in salary as a result of more methodical and systematic ways of doing business.

A Master Mariner states that Pelmanism has lifted him out of the rut and given him an aim and purpose in life.

A Civil Servant writes: "Since taking the Pelman Course I have been put in charge of a small Government branch, solely as an official chief clerk, on account of my remarkable memory for details."

An Engraver and Die-Sinker writes that Pelmanism has helped to increase his business.

A Shop Assistant reports that he has been appointed temporary branch manager with a view to permanency when a vacancy occurs.

A Male Nurse writes that Pelmanism has strengthened his Will Power and his powers of Concentration.

A Clerk writes that he has nearly trebled his salary.

A Salesman states that he has increased his salary 40 per cent. "The Course has certainly made a new man of me."

A Book-keeper writes that he has improved in Self-Confidence, Memory and Concentration. "I have learnt how to deal with difficulties instead of succumbing to them."

A Manageress reports an increase in salary of 100 per cent. Pelmanism "is just what I needed."

A Major writes: "Auto-Suggestion has been of the greatest service to me. It has already on many occasions restored peace of mind when before worry would have won the day."

An Inspector of Factories writes: "I have found the Course very interesting and helpful. It has helped my reasoning powers and given me more confidence in my own judgment, and consequently lessened my fear of responsibility."

A Telegraphist writes that he has improved his observation and has thus been able to suggest certain improvements in apparatus, for one of which he has received a cash award from the Department.

A Clerk states that he has improved his Memory by about 100 per cent.

A Shop Manager reports that he has improved his powers of Concentration.

A Civil Engineer writes: "I find my diffidence in front of other people is disappearing."

A Cotton Salesman reports a rise in salary of 45 per cent.

A Clerk reports that as a result of Pelmanism he has developed Self-Confidence and secured an increased salary.

A Student of Music reports that he has gained "Quickness of Understanding."

A Secretary and Cashier reports an increase of 180 per cent in salary.

A Clerk reports two increases of salary in twelve months.

A Doctor states that as a result of Pelmanism his "Concentration are much better, and his Will Power and his Self-Confidence have increased."

Pelmanism is quite simple and easy to follow. It takes up very little time. You can study it for an hour one evening a week, or you can practise it for two or three evenings a week. And as the famous "Little Grey Books" are printed in a handy "pocket-size" you can slip one of them in your pocket and refer to it in odd moments during the day or when going to and fro in the tram or train.

If you would like to call at the Pelman Institute one day and see the Chief Consultant please do so. He will be pleased to advise you on any point about which you may have some doubt and will charge no fee for the consultation.

If you would like to know more about the subject you should post the following coupon to the Pelman Institute, 95 Pelman House, Bloomsbury Street, London, W.C.1. By return you will receive not only "What Pelmanism Has Done For Me," but a copy also of a most interesting book entitled "The Efficient Mind," which contains a full description of the Pelman System and shows you how you can enrol for a course of Pelmanism on the most convenient terms. Call or write to-day.

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If coupon is sent in an OPEN envelope it only needs a d. stamp

Plymouth Programme.

5 PY 338 M.

Week Beginning, Sunday, June 21st.

SUNDAY, June 21st.

3.30-4.30. *Programme S.B. from London*
4.30-5.30. *Programme S.B. from London*

MONDAY, June 22nd.

11.30-12.30. Gramophone Records
3.30-4.30. Ernest Manning and his Orchestra
relayed from the New Palace in Lincoln
5. WOMEN'S TALK
6.30-7.30. *Programme S.B. from London*
7.30-8.30. CHILDREN'S CORNER
8.30-9.30. *Programme S.B. from London*

TUESDAY, June 23rd.

7.30-8.30. Ernest Manning and his Orchestra
8.30-9.30. WOMEN'S TALK
9.30-10.30. CHILDREN'S CORNER
10.30-11.30. *Programme S.B. from London*
11.30-12.30. *Programme S.B. from London*
12.30-1.30. *Programme S.B. from London*
1.30-2.30. *Programme S.B. from London*
2.30-3.30. *Programme S.B. from London*
3.30-4.30. *Programme S.B. from London*
4.30-5.30. *Programme S.B. from London*
5.30-6.30. *Programme S.B. from London*
6.30-7.30. *Programme S.B. from London*
7.30-8.30. *Programme S.B. from London*
8.30-9.30. *Programme S.B. from London*
9.30-10.30. *Programme S.B. from London*
10.30-11.30. *Programme S.B. from London*
11.30-12.30. *Programme S.B. from London*

WEDNESDAY, June 24th

11.30-12.30. Gramophone Record
2.0. Plymouth Hospitals Exhibition Opening
Speeches by the Rt Hon. Lord St
Leger, and others. Followed by Musical
Entertainment
5.0-6.0. WOMEN'S TALK
6.30-7.30. CHILDREN'S CORNER
7.30-8.30. *Programme S.B. from London*
8.30-9.30. *Programme S.B. from London*
9.30-10.30. *Programme S.B. from London*
10.30-11.30. *Programme S.B. from London*
11.30-12.30. *Programme S.B. from London*

THURSDAY, June 25th.

4.30-5.30. *Programme S.B. from London*
5.30-6.30. *Programme S.B. from London*
6.30-7.30. *Programme S.B. from London*
7.30-8.30. *Programme S.B. from London*
8.30-9.30. *Programme S.B. from London*
9.30-10.30. *Programme S.B. from London*
10.30-11.30. *Programme S.B. from London*
11.30-12.30. *Programme S.B. from London*

FRIDAY, June 26th.

3.30-4.30. *Programme S.B. from London*
4.30-5.30. *Programme S.B. from London*
5.30-6.30. *Programme S.B. from London*
6.30-7.30. *Programme S.B. from London*
7.30-8.30. *Programme S.B. from London*
8.30-9.30. *Programme S.B. from London*
9.30-10.30. *Programme S.B. from London*
10.30-11.30. *Programme S.B. from London*
11.30-12.30. *Programme S.B. from London*

4.0-5.0. Albert Fullbrook and his Trio

5.0-6.0. WOMEN'S TALK

6.30-7.30. CHILDREN'S CORNER

7.30-8.30. *Programme S.B. from London*

8.30-9.30. *Programme S.B. from London*

9.30-10.30. *Programme S.B. from London*

10.30-11.30. *Programme S.B. from London*

11.30-12.30. *Programme S.B. from London*

12.30-1.30. *Programme S.B. from London*

1.30-2.30. *Programme S.B. from London*

2.30-3.30. *Programme S.B. from London*

3.30-4.30. *Programme S.B. from London*

4.30-5.30. *Programme S.B. from London*

5.30-6.30. *Programme S.B. from London*

6.30-7.30. *Programme S.B. from London*

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11.30-12.30. *Programme S.B. from London*

12.30-1.30. *Programme S.B. from London*

1.30-2.30. *Programme S.B. from London*

2.30-3.30. *Programme S.B. from London*

3.30-4.30. *Programme S.B. from London*

4.30-5.30. *Programme S.B. from London*

5.30-6.30. *Programme S.B. from London*

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5.30-6.30. *Programme S.B. from London*

6.30-7.30. *Programme S.B. from London*

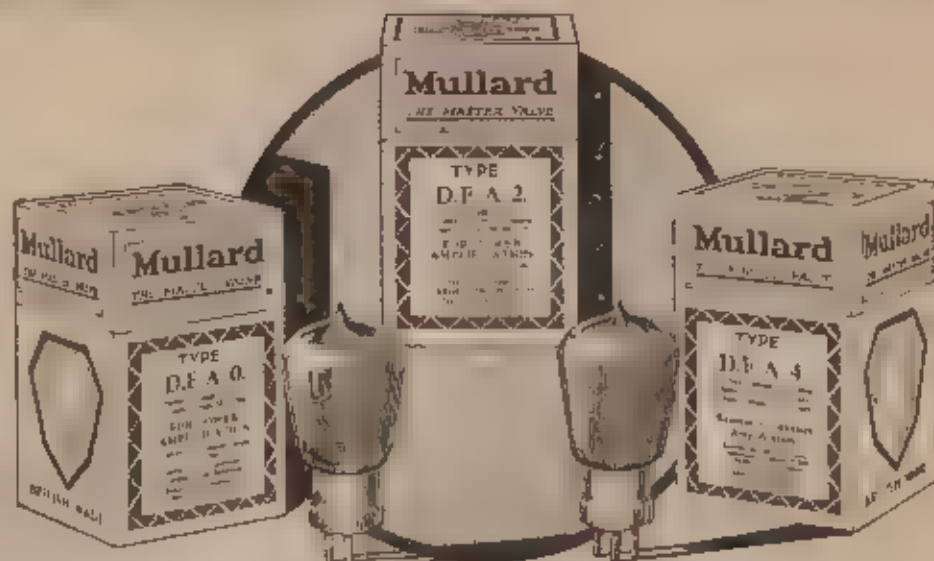
7.30-8.30. *Programme S.B. from London*

8.30-9.30. *Programme S.B. from London*

9.30-10.30. *Programme S.B. from London*

10.30-11.30. *Programme S.B. from London*

11.30-12.30. *Programme S.B. from London*



REAL POWER VALVES

WHEN you want Power Valves for highly efficient power amplification, it will pay you to emphasize

MULLARD D.F.A. MASTER VALVES

These Valves have been specially designed for maximum power work with a low temperature, long-life filament for minimum current consumption.

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For large loud speakers giving increased volume and clarity:-

D.F.A. 0 (35 amp.) (for 4-volt accumulators) each 22/6

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D.F.A. 3 (06 amp.) (for dry cells or accumulators, 6 volts) - - - each 24/6

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Leaflet V.R. 25 gives full technical information.

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Add.-THE MULLARD RADIO VALVE CO., LTD. (R.T.), NIGHTINGALE WORKS, BALHAM, S.W. 12.

(Continued in column 1, page 613.)

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—by means of the Burndept Ethophone Wavemeter

WITH the Ethophone Wavemeter, you can easily tune your set to a distant station, without causing "interference" by oscillating, and you can also locate stations by measuring their wave-lengths with the Wavemeter and then consulting the tables published in the technical press. When you have such an accessory as the Ethophone Wavemeter, the operation of your set is simplified and you can get more enjoyment with less trouble.

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filament voltage 2.5-3 volt

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Max. plate voltage 50 volts

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filament voltage 2.5-3 volt

filament current 0.08 amp.

Max. plate voltage 50 volts

Max. plate current 0.08 amp.

Max. plate voltage 50 volts

Max. plate current 0.08 amp.

Max. plate voltage 50 volts

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The test reports of experts in the technical journals, and the verbal and epistolary comments of amateurs all over the country, alike testify to the marked superiority of B.T.H. Valves. The three B.T.H. "general purpose" valves give better results in any position in the circuit than many valves designed and recommended for a single function only; while the three "power" valves are unequalled for L.F. amplification.

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The Thumb-push elevator in the base which makes Gibbs the perfect Holder, cannot be copied. It lets you push up the soap and use every bit. A Gibbs refill can then be inserted in a "jiffy". No irksome or difficult unscrewing, etc.

No other Holder can be as simple, as efficient, as convenient.

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SHAVING SOAP**

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Shaving Stick in Nickel Holder Case	1/3
Refill for above	1/-
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Also in Bowls and Tins	1/6

The generous quantity of Cold Cream blended into Gibbs Shaving Soap makes it the most luxurious and immediately softening shaving soap in the world.

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JUNIOR

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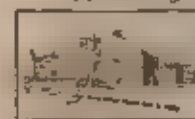
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Stoke-on-Trent Programme.

6ST 386 M.
Week Beginning Sunday, June 21st.

SUNDAY, June 21st

8.00-9.00. Programme S.B. from London
9.15-10.00. Songs from the Stage in 2 Parts
10.15-11.00. I. SABLEY R.E.M.
11.15-12.00. Music Master, Stoke Wesleyan Church
12.15-1.00. Programme S.B. from London

MONDAY, June 22nd

8.00-9.00. Musical Di.
9.15-10.00. Programme S.B. from London
10.15-11.00. CHILDREN'S CORNER
11.15-12.00. Programme S.B. from London

TUESDAY, June 23rd, THURSDAY, June 25th, and SATURDAY, June 27th.

8.00-9.00. The Day Concert (Tuesday).
9.15-10.00. WOMEN'S CORNER
10.15-11.00. The Majestic Cinema Orchestra
11.15-12.00. Children's Letters
12.15-1.00. CHILDREN'S CORNER
1.15-2.00. Programme S.B. from London

WEDNESDAY, June 24th.

8.00-9.00. Gramophone Records of the Week
9.15-10.00. Children's I
10.15-11.00. CHILDREN'S CORNER
11.15-12.00. Programme S.B. from London

FRIDAY, June 26th.

8.00-9.00. Sunday Concert
9.15-10.00. Transmission to Schools Mr. T. Love

10.15-11.00. The Majestic Cinema Orchestra
11.15-12.00. Children's Letters

6.0. CHILDREN'S CORNER

8.00-9.00. Programme S.B. from London
9.15-10.00. Songs from the Stage

WINIFRED BRADY (Soprano)

ETHEL FREEGARDE (Contralto)

JACK WRIGHT (Tenor)

B. B. ROSS (Bass)

MARGARET W. FOX (Soprano)

W. T. BONNER (Accompanist)

GEORGE BASKETFIELD (Organist)

CHAMBER ORCHESTRA

QUARTET

Act I Scene 1, "Il Trovatore"

Act II Scene 1, "Merry Men"

THE ORCHESTRA

Overture, "The Day Concert"

BERNARD ROSS

ETHEL FREEGARDE

Flower Song

JACK WRIGHT

Al Hail The Queen

WINIFRED BRADY

Kind of Thing

ETHEL FREEGARDE

Reverence

QUARTET

Act IV, "The Day Concert"

THE ORCHESTRA

Reverence Song Paroles

BERNARD ROSS

Prologue, "Pagliacci"

JACK WRIGHT

On W

THE ORCHESTRA

Romance ("Mignon")

THOMAS

Toreador Song ("Carmen")

BRAD

One Fine Day

JACK WRIGHT

Please in the Summer Wind

QUARTET

"Rigoletto"

VERDI

10.15-11.00. Programme S.B. from London

11.00-12.00. THE ORCHESTRA

"Anda asan Serenade"

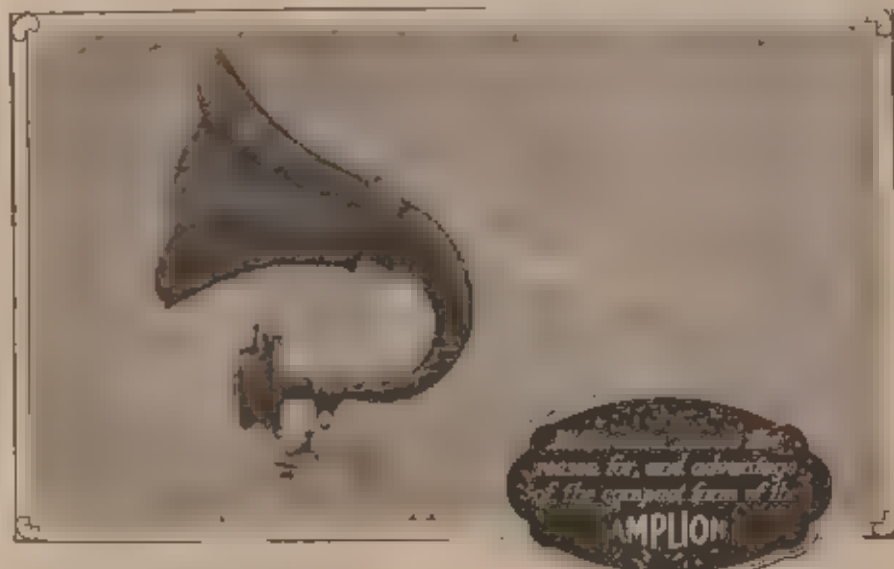
MONNET DU PRINTEMPS

Overture, "La Strada"

ANDER

11.00-12.00. Close down

The "DRAGON" SHAPE An Explanation of interest



IN Loud Speaker design it is important to secure the utmost efficiency in every essential detail, but at the same time the desirability of an attractive ensemble must not be lost sight of.

Without sacrificing one iota in the way of appearance, the AMPLION has the technical advantage of an extended and correctly developing sound conduit terminating in a radiating or amplifying trumpet occupying, together, a comparatively restricted space owing to the origination of the unique and now well-known "Dragon" shape.

Let the electro-magnetic element be of the most effective type, as that of the AMPLION certainly is, it is

necessary to employ a lengthy acoustic duct of appropriate contour to enable the Loud Speaker to reproduce in full volume and tone

To illustrate the outstanding feature of AMPLION "Dragon" design the "New" Junior-de-Luxe, Model AR 114, is shown as an example. With a back-to-front measurement of 11½ inches only, there is afforded the equivalent of a "straight horn" Loud Speaker, having an overall length of 21½ inches.

No other style of Loud Speaker possesses or even approaches the AMPLION in the qualities which, in association with a suitable Wireless Receiving Set, ensure "Better Radio Reproduction."

Obtainable from AMPLION STOCKISTS
and Wireless Dealers everywhere.

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Married or about to be married:

Occupation:

Name:

Address:



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The finish of this material resembles polished ebony and the consequent handsome appearance of Lucas Radio Batteries, besides making them an addition to the highest quality sets, warrants their being placed in any room where a wireless cabinet is installed.

The large bore vents are clean and effective, the terminals robust, and another special feature is the strong leather carrier with its neat and positive attachment which facilitates handling of the battery—a boon when it needs re-charging.

Each Battery has connect ions for 2, 4 or 6 volts, and prices include Lid and Leather carrier



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TYPE RM5. 6 volts. Radio Rating: 52 amp. hrs. capacity. Dimensions: 10 1/2 x 4 1/2 x 10 1/2 in. Price £2 18 0.

TYPE RH5. 6 volts. Radio Rating: 20 amp. hrs. capacity. Dimensions: 7 x 4 x 7 1/2 in. Price £1 0 0.

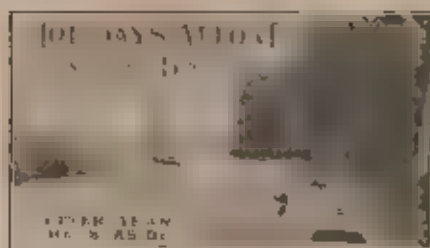
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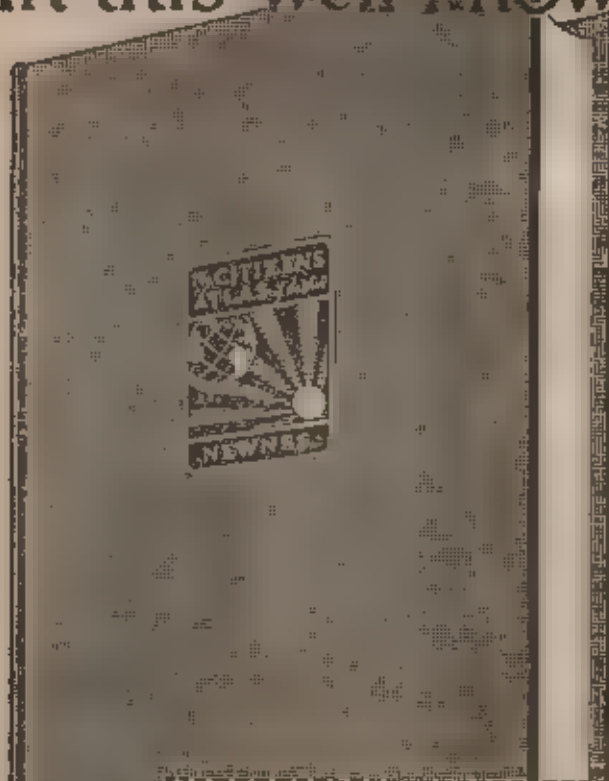
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